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Thesis

TWO UNITS IN SEWING

FOR

BEGINNERS IN PATTERN WORK

Submitted by

Melba T. Wright

B. S. in Education, Boston University, 1940

In partial fulfillment of requirements

for the degree of Master of Education

1948

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CHAPTER I

THE PROBLEM

The following topics, based on the commercial sewing pattern, are organized under the plan of the unit method as set forth by Dr. Roy O. Billett in "Fundamentals of Secondary School Teaching." In the format of the unit organization there are a number of phrases that have been selected for this systematic procedure, all of which pertain to the teacher planning and evaluating, and certain ones of which are definitely for teacher-pupil activities.

General Statement of the Unit[1] is written in two or three declarative sentences, once the topic has been selected. "It represents the teachers' goal stated in terms of a desirable change to be made in the pupil in concept or skill, and hence in resultant ideal, attitude, or appreciation."[2] It is for the teacher's use only.

Delimitation of the Unit[3] has the items to be studied in the unit, each written usually in logical order, in one or more

1/ Roy O. Billett, Fifteenth Yearbook, 1942, of the Eastern Commercial Teachers' Association.

2/ Roy O. Billett, Fundamentals of Secondary-School Teaching, Houghton Mifflin Company, Boston, 1940, p. 505.

3/ Loc. cit.

declarative sentences, and in the hoped for vocabulary of the pupil. Again this is a part for the teacher's use only.

Probable Indirect and Incidental Learning Products[1] are the teacher's speculative list of tangent learnings, ideals, attitudes, or appreciations that might accrue in the process of the learning cycle.

The Unit Assignment[2] has five divisions, each of which involves teacher-pupil activity. The Introductory Activities[3] aim to stimulate interest in the unit, and to enable the teacher to obtain further insights in regard to each pupil and the unit. Under the heading of General Study and Activity Guide[4] the core activities, based on the items of the delimitation are mimeographed in question and statement form, and presented, with a code for finding the answers, to each pupil, with the expectation that each item will be investigated to some degree, and at some time, by each member of the class. They are designed to kindle interest, and a desire to solve the problem at hand. Optional Related Activities[5] are not required of any pupil, but are ready, and available for those who may want to investigate an angle not included in the core activities. The higher the intelligence of

1/ Op. cit. p. 506.

2/ Loc. cit.

3/ Op. cit. p. 507.

4/ Op. cit. p. 508.

5/ Op. cit. p. 507.

the group the more optional experiences are permitted. List of Materials and References for Pupils' Use[1], with its code corresponding to that of the general study and activity guide, indicates the reference material at hand to help in the solving of the problems. Evaluative Activities[2] include the testing, and other ways by which the teacher knows what is being, or has been, achieved.

Although sewing is readily individual work, under the usual lecture-discussion-application method some pupils, who understand more slowly, are being taught steps before they are ready for them. With the unit method items of use are investigated as the need arises.

Unit I, The Making of a Blouse[3], is built on the use of any Advance blouse pattern, by which a garment practical for each pupil may be made. For this one garment it is stipulated that the Advance pattern, which is one of two kinds available in the community, shall be used; and that the material for this first garment shall be cotton, which for beginners in cutting is easier to handle. If various patterns from various pattern companies were used, directions to beginners would be confusing. Then, too, as the present working space, in which these units

1/ Op. cit. p. 509.

2/ Op. cit. p. 508.

3/ For selection of the pattern and the material see Unit I of Three Units of Clothing for a Senior High School Home Economics Class by Emma A. Murphy, unpublished thesis, School of Education Library, Boston University, 1946.

are to be taught, is limited, a shorter garment, such as a blouse, allows more room for cutting when that point is reached. Although pupils reach the stage at varying times, more will probably be together at the beginning project than at any time later.

Unit II, The Making of a Skirt, follows in natural sequence as the skirt and the blouse combination form the basic information necessary for almost any garment, also in most cases a skirt is the second garment attempted. Any kind of a pattern or material may be selected for the second unit. It is hoped that the application of suitable principles of color, material, and design will be evident, but as the pupils, who come from homes of limited means, furnish their own supplies, the buying phase cannot be stressed very much.

If a dress is selected for the second unit, the application of what is learned in Unit I is manifested in making the waist of the dress, while Unit II fits in when the skirt is being made.

The class. -- These units are planned to be used in the sophomore sewing classes of the Chelsea Senior High School. There are from 16 to 22 pupils in each of the five classes, each of which meets for forty minutes every school day. The intelligence quotients of the pupils range from 67 to 124, and the reading grades range from 4.2 to 12.1. Five girls have had no previous work in sewing.

The majority of the girls are taking the general course

which does not fit them for a vocation in any definite way. A few pupils are in the commercial course, but they remain, as a rule in the sewing department only one year as the requirements of the course take too much of their time for continuance. Seldom does a college student elect sewing.

The classroom. -- The third floor classroom, which faces southwest, is 28 by 21 feet. It has four windows on one side, at right angles to which are a door leading to the next classroom, a bulletin board, and a blackboard 21 feet 9 inches by 3 feet. Opposite the windows is another blackboard 8 feet 7 inches by 3 feet, at each end of which is a door leading into the corridor. The side opposite the longer blackboard has two closets 4 feet 5 inches by 7 feet, in each of which are shelves holding fifty boxes 12¼ by 15½ by 5 inches for the work and supplies of each student. One closet is reserved for the use of the evening school classes. Outside the door of the other closet is a full length mirror, then comes a series of shelves which hold forty-five boxes for pupil's work, next a door to the sewing supervisor's office, and then a small cabinet, with glass doors, for hanging garments. The sewing equipment consists of two treadle and three electric sewing machines with chairs placed near the windows; one ironing board and iron; a dress form; four chairs at each of four large oak tables which have shallow drawer space; and five one-armed chairs at various spaces in the room to take care of the larger classes or to give space to pupils who are temporarily dis-

placed because of cutting work being done at one of the tables. The teacher's desk and chair are at the side opposite the windows.

Plate I. Sewing Room for Sophomores of the Chelsea High School

The sewing program.-- Sewing classes in the Chelsea schools start with the sixth grade learning the fundamental sewing stitches (back stitch, overhand, overcast, hemming, running, and buttonhole stitch) by making a gingham bag, which is later used to hold the

sewing supplies. The machine threading, winding a bobbin, and some stitching are taken up at the end of the sixth grade year. The seventh grade makes a simple blouse, the eighth grade a simple dress, and the ninth grade completes the graduation dress. During these grades the cutting is done by the teachers. Up to this time sewing is compulsory, but in the senior high school it is elective.

Table I. Numbers in Each Sewing Class at the Chelsea High School Who Have Had Previous Work With Patterns

	Pupils Who Have Used Patterns	Pupils Who Have Not Used Patterns
Period I	1	18
II	0	16
III	0	21
IV	0	17
VI	0	22

To one who is experienced in using commercial patterns for dressmaking, it may seem simple to follow the directions of the instruction sheet enclosed with each pattern, but to a beginner there are many confusing diagrams and construction steps. Once these are understood one may continue sewing indefinitely, whereas many with out such help have given up in despair.

The number of pupils who aim to make some phase of sewing a vocation should be listed, although all should find the course practical for future use regardless of vocation.

The number of students whose mothers sew at home is interesting to check as often the "carry over" in ability is evident in the way the work is approached and handled. A count of the

number of sewing machines at home is usually surprising, as few homes have this sewing aid.

Table 2. Homes Where Mothers Sew, and Those Having Sewing Machines

	Mothers Who Sew	Home Sewing Machines
Period I	6	12
II	2	6
III	2	7
IV	2	8
VI	3	8

CHAPTER II

MAKING A BLOUSE

Unit Organization

GENERAL STATEMENT OF THE UNIT

The commercial pattern for dressmaking is an available aid to dressing well at less expense, or to putting money into the ouality of the material rather than into the workmanship. To be able to use patterns, one must be able to interpret the marks of the pattern, the directions and layout for cutting the material, as well as the instructions for assembling and sewing the parts of the garment.

DELIMITATION

1. A pattern for a blouse is ordered by the bust measurement. This is also true for a dress, coat, suit or any garment which has a part to fit the upper part of the figure. Even though the bust measurement is correct other parts of the pattern may need adjusting to fit other parts of the figure. The patterns are made to fit the average figure but all people of the same bust measure are not of the same height, or of the other standard or corresponding body measurements, as set by the Bureau of Standards of the United States Department of Commerce.

Other adjustments are more easily made if the bust measure is correct.

2. The pattern should be purchased before the material, because the required yardage of the material for the garment is given on the back of the envelope.

3. On the front of the pattern envelope are:

(a) the number of the pattern in the upper right hand corner,

(b) the size in years with corresponding bust measure below the number of the pattern,

(c) colored pictures of the finished garment, with variations, included in the pattern.

4. The back of the envelope has:

(a) the seam allowance,

(b) the back view of the blouse,

(c) the pictures of the pieces of pattern, with the perforations indicated by dots, and the notches designated, also the name of the piece associated with each letter,

(d) a table showing the amount of fabric needed,

(e) the corresponding body measurements,

(f) suggested notions that are necessary.

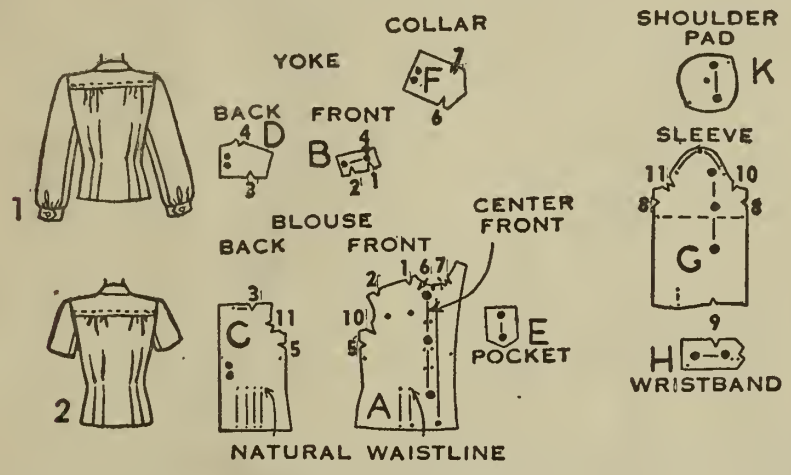
5. Material varies as to width, but generally cottons are 35 inches or 36 inches wide, rayons and silks are 39 inches wide, and woolens are 54 inches wide. Always check the width of the material, then consult the pattern envelope for the number of yards required for that width. Remember the narrower the material the more yardage is required; the

Figure 1. Front of Pattern Envelope

All Advance Patterns are cut accurately for size and conform to the measurements recommended by the Bureau of Standards of the U. S. Department of Commerce.

PATTERN INCLUDES ILLUSTRATED INSTRUCTIONS FOR CUTTING AND MAKING

4328 ½ INCH ALLOWED FOR ALL SEAMS 9 PIECES



MATERIAL REQUIRED
WITHOUT NAP

SIZES	12	14	16	18	20					
BUST	30	32	34	36	38	40	42	44	46	Ins.
View 1, Blouse with Long Sleeves										
35 inch Material	2¼	2⅜	2⅜	2½	2½	2⅝	2¾	2⅞	2⅞	yds.
39 inch Material	1⅞	2	2	2⅛	2⅛	2⅜	2½	2⅝	2⅝	yds.
54 inch Material	1⅜	1½	1½	1¾	1¾	1⅞	2	2	2	yds.
View 2, Blouse with Short Sleeves										
35 inch Material	2	2	2	2⅛	2⅛	2⅛	2¼	2¼	2¼	yds.
39 inch Material	1⅜	1⅝	1¾	1¾	1¾	2	2⅛	2¼	2¼	yds.
42 inch Material	1½	1⅝	1⅝	1⅝	1⅝	1¾	1¾	2	2	yds.

CORRESPONDING BODY MEASUREMENTS

Size	12	14	16	18	20					
Bust	30	32	34	36	38	40	42	44	46	Ins.
Width across back, 4" below neck	13	13½	14	14½	15	15½	16	16½	17	Ins.
Waist	25	26½	28	30	32	34	36	38	40	ins.
Hip (7" below natural waistline)	33	35	37	39	41	43	45	47	49	ins.
Length at center-back, no hem allowed..	22	22½	23	23	23	23	23	23	23	ins.

SUGGESTED NOTIONS 50 yd. Spool of thread Buttons Snap

Figure 2. Back of Pattern Envelope

wider the material the less yardage is necessary.

6. By following down from the correct size, across from the view to be made, and the width of the material to be purchased, the amount of material necessary is found.

7. Always buy about one-fourth yard extra material when a plaid, large check, or wide crosswise stripe is selected. For material that is printed with a one way design use the amount of material suggested under material "with nap." Nap materials, such as velvet, velveteen, corduroy and some woolens have surface ends which must run toward one direction, otherwise when the pieces are put together some will shade light and others will shade dark due to the hang of the nap of the material. Because of this, more material is required as pieces cannot be fitted in around each other to the best advantage, but must be cut with all top parts headed in the same direction.

8. After the material is purchased, buy thread a shade darker than the predominant color of the material. Also purchase any notions such as buttons, snaps, hooks and eyes, zippers or trimming that may be needed.

9. The instruction sheet is inside the envelope with the pieces of the pattern. The side of the instruction sheet on which the finished garment is pictured has in varying order:

(a) a black and white picture of the front and back of the garment,

(b) a diagram of the pieces of the pattern with their letters and corresponding names of parts, with indications where perforations and notches are, where pattern has to be placed on a fold, where straight of material is to be found, where the natural waistline is marked, where center front is located, and the places for lengthening and shortening the garment,

(c) instructions for the use of perforations,

(d) the hem allowance in many cases,

(e) the letters of the pieces of pattern used with the various styles included, i.e.

A Blouse back
B Blouse front
C Yoke, View 1
D Facing, View 1
E Yoke, View 2

(f) suggestions for altering the pattern, getting ready to cut out the garment, what to do before removing the pattern to actually sew, and how to make tailors' tacks,

(g) cutting diagrams for the various views, widths of material, and sizes.

On the opposite side of the instruction sheet from the one showing the finished garment are:

(a) important sewing notes,

(b) a second diagram of the pattern pieces,

(c) sewing instructions taken up in order with diagrams, as well as printed directions, for each step,

(d) often a few sewing details at varying places on the sheet.

10. The pattern pieces for the view to be made up are selected from the envelope. The part of the pattern should be written on each piece; also the name of the student so that the piece can be returned to the owner if it is mislaid. The rest of

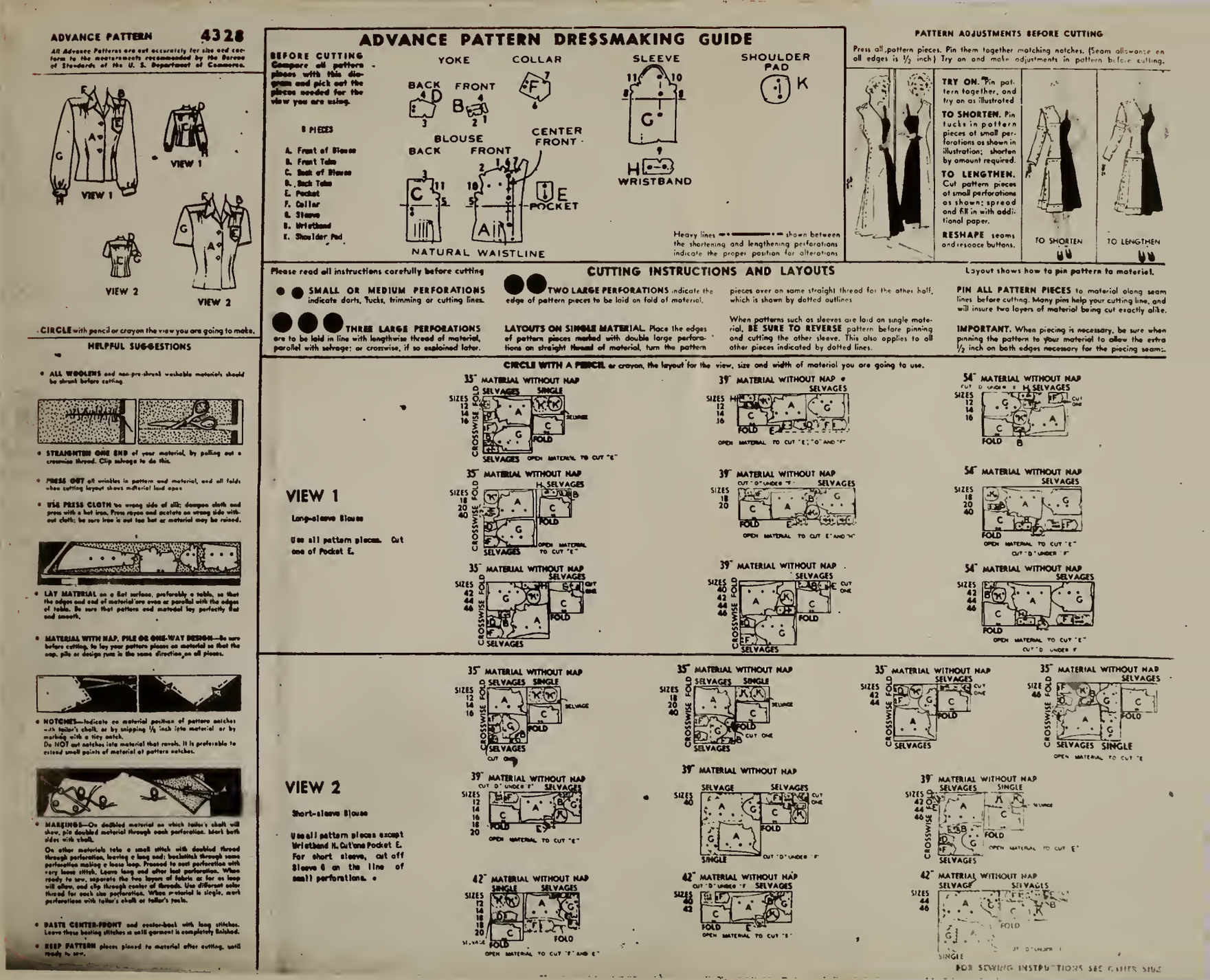


Figure 3. Advance Pattern Instruction Sheet (Front Side)
1/4 Actual Size

IMPORTANT

All Advance Patterns are cut accurately for size and conform to the measurements recommended by the Bureau of Standards of the U. S. Department of Commerce.

BEFORE STARTING TO SEW
please note these helpful hints.

WHEN YOU START to sew, match *Notch* 1 with *Notch* 1. Then *Notch* 2 with *Notch* 2, and so on, as shown on Assembly Chart.

WHEN YOU FOLLOW in this order and oonsult your dressmaking steps as you go along, you will complete your garment with ease, to fit right, to look right and to be admired by all.

Perforations used in this pattern are of three different sizes:

Small ● Medium ● Large ●

Mark all perforations on your material with chalk or tailor's tacks. See reverse side for markings.

Remove pattern from all bias cut pieces and hang material for a few hours to permit natural sagging before basting and stitching together. Bias seams must be handled carefully, with loose machine tension and fairly long stitches.

Keep pattern pinned to all other pieces until you are ready to sew them.

Seam allowance on this pattern is ½ inch. (———)

Baste garment together ½ inch from cut edge, and try on before final stitching for any small adjustments that may be necessary.

Use mercerized sewing thread for cottons, linens and dull rayons. Use silk thread for silks, woolens and rayons with lustre.

Try your sewing machine stitch on a waste piece of the material you are using. Lengthen or shorten stitch as may be necessary, so that your material does not pucker.

Press each seam after stitching, before sewing on the next piece. Don't wait until your garment is completely finished.

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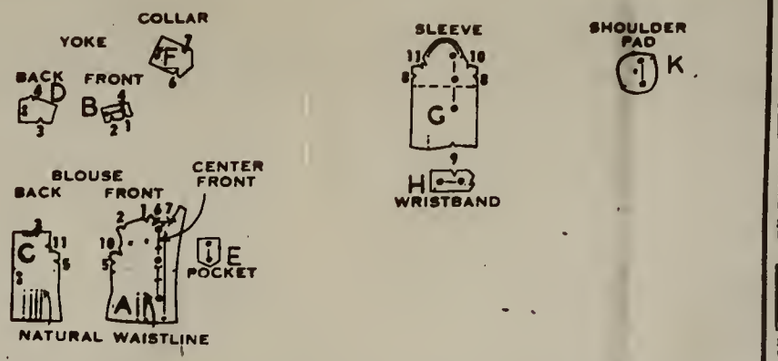
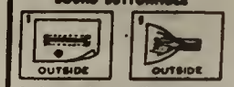
In this ADVANCE ASSEMBLING CHART, all pieces are lettered alphabetically and all notches are numbered numerically in their proper order of joining.



SEAM FINISHING

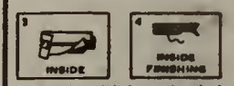
PINKED SEAM. For firmly woven materials. Pink both seam edges together by hand, with a pinking shears or by machine, then press seam open.

BOUND BUTTONHOLE



1. Cut strips of material 1½ inches long and 2 inches wide. Baste centers of strips over small perforations. Stitch ½ inch each side of the perforations and across perforations at the ends. Cut between the stitchings and slip in at the corners.

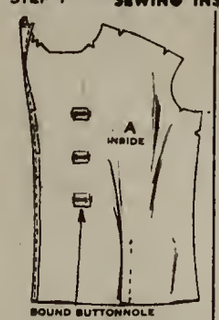
2. Turn strips inside and bring edges of binding together on the dash.

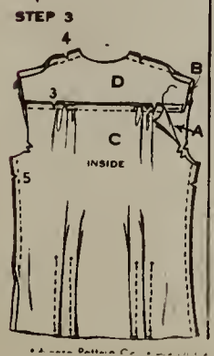


3. Baste pieces which form at the ends of the dash, then baste close to the binding.

4. Slash material under buttonhole, clipping to at the ends. Turn in ½ inch on dash and fell it to the binding.

SEWING INSTRUCTIONS





STEP 1

Make bound buttonholes between the small perforations in right Front of Blouse A. (See detail sketch at right of Assembling Chart).

If desired, make worked buttonholes when blouse is completed.

Turn under and stitch 1/2 inch on the front edge of blouse and on the adjoining shoulder edge — clipping curve to turn.

Make tuck at the lower edge by bringing corresponding sets of small perforations together on the inside. Baste and stitch tuck on the line of perforations.

STEP 2

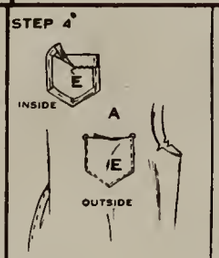
Gather the upper edge of the front between the notches.

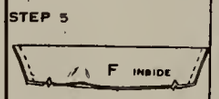
Turn under and baste 1/2 inch on the lower edge of Front Yoke B. Baste and stitch the yoke flat on the blouse, matching notches 1 and notches 2 — draw up gathers.

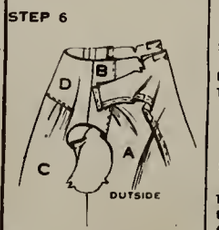
STEP 3

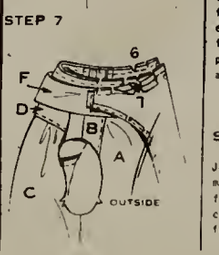
Make tucks at the lower edge of Back of Blouse C in the same manner as in the front of the blouse.

Gather the upper edge between notches and small perforations.









Turn under and baste 1/2 inch on lower edge of Back Yoke D. Baste and stitch the yoke flat on the blouse, matching notches 8 — draw up gathers.

Join shoulder seams, matching notches 4. Ease back shoulders. Join side seams, matching notches 5.

STEP 4

Turn under and baste 1/2 inch on edges of Pocket E. Turn a 1-inch hem at upper edge and slip-stitch in position.

Baste and stitch the pocket to the left front of the blouse between the medium perforations.

STEP 5

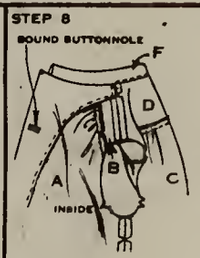
Fold Collar F and stitch the ends. Turn and press.

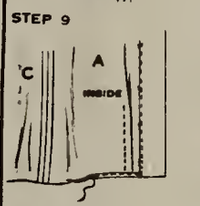
STEP 6

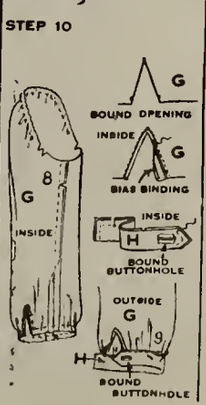
Turn front edges of blouse to the outside at the medium perforations. Stitch the lower edge. Stitch the neck from the front edges as far as the small perforations. Clip in 1/2 inch at these perforations.

STEP 7

Join the collar to the neck, matching notches 6 and to the free edges beyond, matching notches 7. Press seams open in front, clipping along curves.







STEP 8

Turn front edges of the blouse to the inside and press on the lines of medium perforations to form underfacings.

Turn under 1/2 inch on the free edge of the collar and stitch it across the back neck seam. Tack underfacings in position. Finish the bound buttonholes.

STEP 9

Turn under and stitch a 1/4 inch finished hem on the lower edge of blouse.

Lap the front of blouse with large perforations even and close with buttons. Sew snap at waistline.

STEP 10

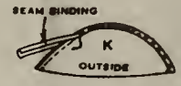
LONG SLEEVE. Cut lower edge of Sleeve G at the small perforations and bind the opening.

Join sleeve seam, matching notches 8.

Gather the lower edge of the sleeve.

Gather the upper edge between the small perforations.

Make bound buttonhole between small perforations in Wristband H. Fold band. Stitch pointed end to 1/2 inch from the long edge. Stitch straight end and long edge as far as the small perforation. Clip to this perforation. Turn band right side out and press.



Join the notched edge of the band to the inside of the sleeve, matching notches 6 — draw up gathers. Turn under 1/2 inch on the free edge of the band and stitch it over the seam. Finish the buttonhole. Close with button.

STEP 11

SHORT SLEEVE. Join seam of Sleeve G, matching notches 8. Gather the top of the sleeve between the small perforations.

Turn under and stitch 1/2 inch on the lower edge of the sleeve. Turn a 1-inch hem. Slip-stitch the hem in position.

STEP 12

Pin and baste Sleeve G in armhole with medium perforation at shoulder seam, matching notches 10 in front and notches 11 in back. Try blouse on with shoulder pads before stitching seam.

STEP 13

Fold Shoulder Pad K on the small perforations. Baste wadding to half of pad, keeping it higher at the center. Finish raw edges with seam binding.

STEP 14

Place medium perforation in pad at end of shoulder seam, keeping narrowest end of pad toward the front. Tack pad to the shoulder and armhole seams.

FOR CUTTING INSTRUCTIONS SEE OTHER SIDE

Figure 4. Advance Pattern Instruction Sheet (Back Side)
¼ Actual Size

the pieces of the pattern should be put back in the envelope.

11. The marks of the pattern are notches, and perforations. Notches are V-shaped cuts at the edges of the pieces of the pattern. They are numbered in order of their use, and are used in joining the pieces together; i.e. Notch 1 is pinned to Notch 1 on another piece, Notch 10 to Notch 10 elsewhere. When they are cut in the material, they are used to assemble the pieces of the garment.

Perforations are holes of varying size, small, medium and large, cut in the pattern to be used:-

(a) to place the pattern on the straight of the material,

(b) to indicate the edges of the pattern that lay on the fold,

(c) to place buttonholes, darts, tucks, pockets and other decorations.

12. Lengthwise (warp) threads run parallel with the selvage edges of the cloth. Crosswise (woof or weft) threads run from selvage to selvage. A garment is usually cut with the lengthwise threads running the length of the figure as those threads are usually stronger, thus giving longer wear to the garment. Pieces such as yokes or pockets are often cut on the crosswise thread. Striped material may be cut in various ways for style effects.

13. "Thread of material" refers to the lengthwise or crosswise threads of the material. It is indicated on each piece of pattern which does not lay on a fold of the material, by

large perforations, which are clearly marked on the diagram of the pieces on the instruction sheet. By measuring from each perforation to a straight edge, such as the selvage, until each of the perforations is an equal distance from the straight edge, the pattern is placed on the thread of the material.

14. The seam allowance is included in the pattern, and it is the amount of the material to be stitched in the seams. The amount varies with the different patterns.

15. As a rule half a pattern is given: - i.e. half the front, half the back, one sleeve, half the collar - so it is very necessary to note carefully the pieces of the pattern which have perforations indicating the placement of that edge on a fold of the material.

16. The pattern pieces are pinned together to aid the beginner in recognizing the pieces, their relation to each other, the use of the notches and perforations, and to check the fit of the pattern to the figure. This will enable the pupil to realize fully that the pattern is for half the garment. The hems should be pinned up the amount that is allowed for them in the pattern. The pins are placed in the depth of the seam allowance from the edge of the pattern, and parallel with edge of the pattern. For darts and tucks the pins run parallel with the length of these fittings, and in the depth of the perforations for them.

17. The pupil's measurements should be compared with the corresponding body measurements (standard body measurements) given on the back of the pattern envelope to aid in determining the alterations that are necessary.

18. Alterations are made in the pattern before the pattern is placed on the material. Fitting points to check are center front and center back at the center of the figure, side seam centered under the armhole and not too loose or too tight, waist at natural waist line, shoulder line straight from the center of the shoulder tip to the neck, neckline smooth with no pull, and the length in accordance with the trend and what is best for the individual.

Shorten the waist by taking a horizontal tuck in the pattern between the bust line and the waist line so as to interfere with as few perforations or notches as possible. Fold the tuck the amount necessary to bring the waist line markings to the waist line of the figure.

Figure 5. Shortening a Blouse Pattern 1/

Lengthen the waist by cutting the pattern horizontally between the bust line and the waist, spread the two parts the amount necessary and pin the edges to a strip of light weight

1/ Simplicity Sewing Book, Simplicity Pattern Company, 200 Madison Avenue, New York 16, New York, Copyright 1947, p. 11.

paper, exposing the added strip the same amount all the way across.

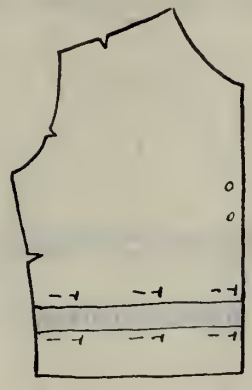


Figure 6. Lengthening a Blouse Pattern[1/]

Shorten a sleeve by folding half the amount to be shortened above the elbow and half in a tuck below the elbow. Check to see that the fullness for the elbow is at the elbow while the hand is across the chest.

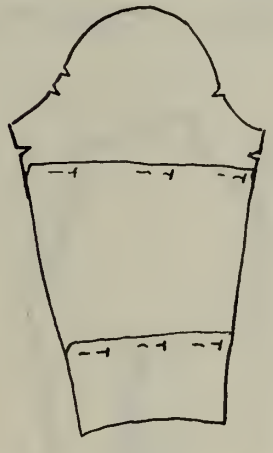


Figure 7. Shortening the Sleeve[2/]

1/ Op. cit. p. 10.

2/ Op. cit. p. 11.

Lengthen a sleeve by slitting the pattern above and below the elbow, and pinning the severed parts to a strip of paper exposing each section half the amount to be lengthened.

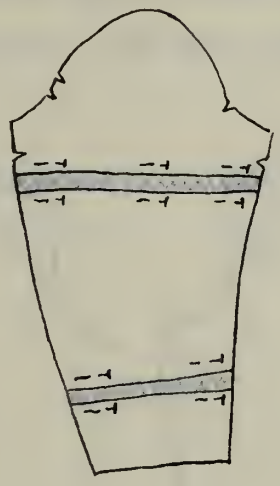


Figure 8. Lengthening the Sleeve [1]

To enlarge a waist line slash the pattern vertically almost to the armhole, spread the parts the amount necessary at the waist line, and pin to a light weight paper to hold it in position.

Figure 9. Enlarging the Waist Line [2]

1/ Op. cit. p. 10.

2/ Op. cit. p. 12.

To alter the pattern for narrow shoulders slash in from the armhole slanting to the shoulder edge about two inches from the neck edge. Lay the top of the slash over, then fill in the shoulder edge with extra paper connecting the outer edge with the rest of the shoulder. The back should be handled in the same manner.

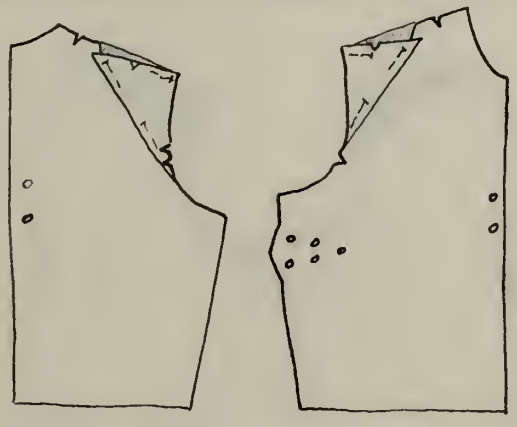


Figure 10. Narrowing the Shoulder 1/

To fit a broad shoulder the slashing of the pattern is done as above but the pattern is then spread. The extension thus made at the top of the shoulder edge should be evened off after the extra paper is pinned in to hold the added amount in place.

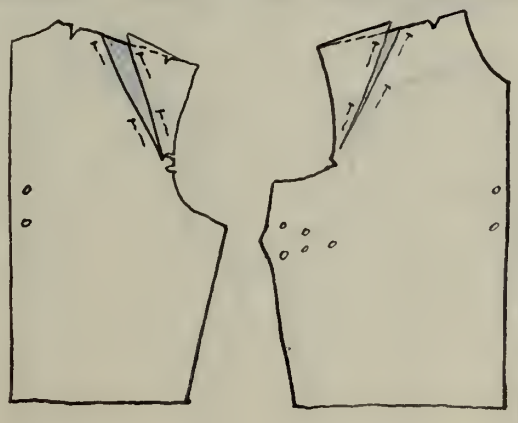


Figure 11. Widening the Shoulder 2/

1/ and 2/ Op. cit. p. 15.

If the shoulders are square, making a pull or wrinkle from the tip of the shoulder to the front, build up the pattern at the outer shoulder edge enough to ease the strain by slashing in from about one inch from the top of the armhole to the neck edge. Spread the severed edges and pin them to paper to hold them in place. The underarm will need the same adjustment so as not to make the armhole larger.

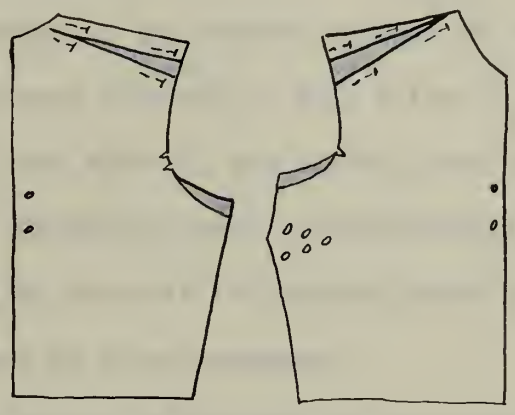


Figure 12. Adjustments for Square Shoulders 1/

For shoulders that are unusually sloping use extra padding, or pin a tuck beginning at the front edge of the armhole and gradually tapering out to the neck edge. The armhole should be made deeper unless the arm is thin. The back should be adjusted the same way.

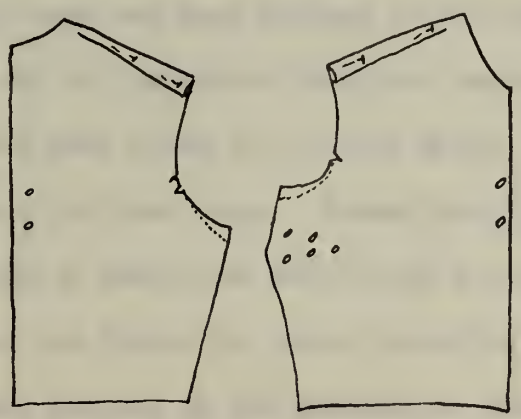


Figure 13. Adjustments for Sloping Shoulders 2/

1/ and 2/ Op. cit. p. 15.

19. After a fitting, the pins are removed from the pattern, except those holding the alteration tucks or extensions. The pattern pieces are pressed smooth. The amount turned up for the hems must be pressed out single again.

20. All creases in the material, including the center fold, should be pressed out flat.

21. The raw edges of the material should be straight, made so by tearing such material as will allow it, or by pulling a thread across the width of the material and cutting on the spaces left. Especially with cotton materials always ask the salesgirl to tear off the material when she has measured the amount that is to be purchased.

22. Materials should be shrunken before being made up. For cottons which are not preshrunk, fold goods and thoroughly soak in cold water. Squeeze out water, roll in Turkish towel for a few minutes, then hang the fabric still folded, over a clothes line until almost dry. Press on wrong side. Wool fabrics, which have not been sponged at the factory or store, should be spread out in single thickness and covered with a sheet which has been wrung out in cold water. Roll the two layers together for over night. Press gently with a moderately hot iron through a damp cloth until both are dry. With rayon and silk watch the labels for proper handling.

23. The correct diagram on the instruction sheet for placing the pattern on the least amount of material, is found under

the size, width of material to be used, and the view to be made. Draw with a colored pencil an oval around the layout to be followed. Following the layout, spread out all the pattern pieces on the material to see if you have enough material.

24. The right side of the material is folded inside during the cutting. If single material is used, have the right side up during the cutting.

25. Folds of the material may be lengthwise, crosswise or bias (diagonal). They may be down the entire length or across the entire width of the material.

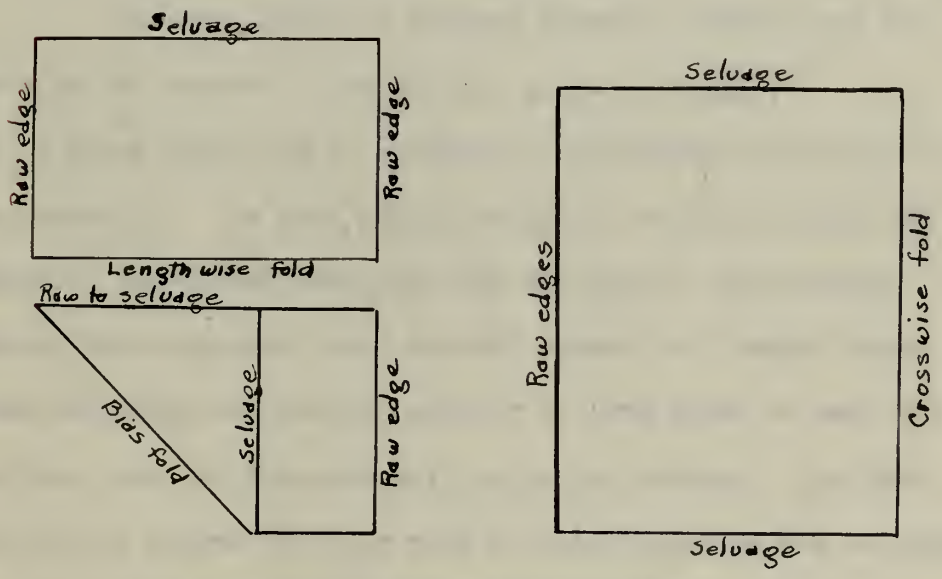


Figure 14. Three Kinds of Folds

The folds may be only part way across the length or width, with some parts of the pattern cut on single material.

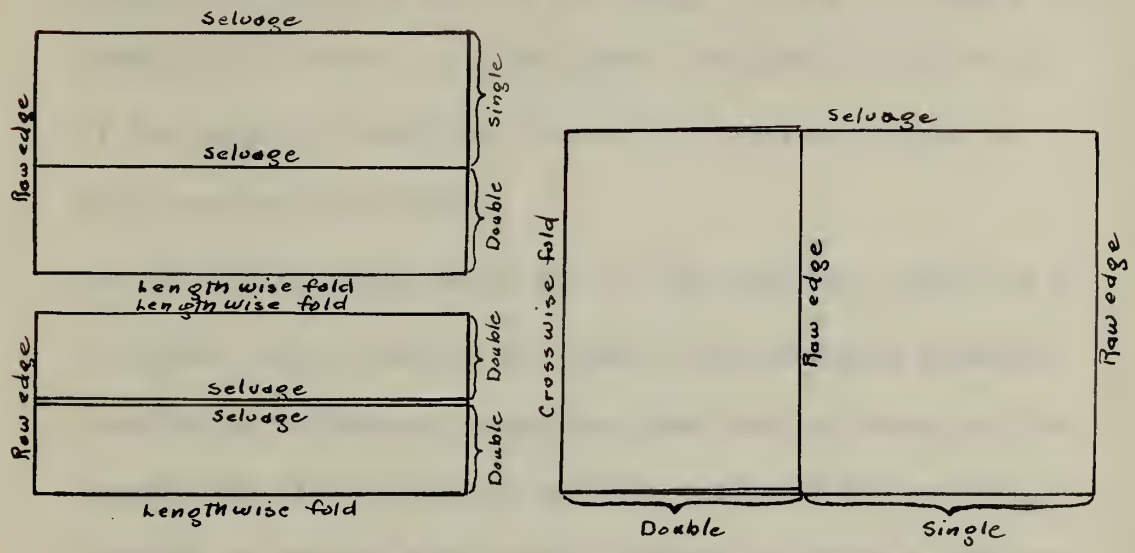


Figure 15. Variations of Folds.

Striped, plaid or printed material should have the fold in the center of the stripe, plaid or design.

26. A large table top is necessary for pinning the pattern to the material. The pins should be put in without lifting the material and placed parallel with the edge of the pattern. Enough pins should be used to hold corners or rounded edges down and only near enough together on long edges to keep the pattern close to the material during the cutting. The pins should not extend over the edge to interfere with the cutting.

27. The cutting should be done with dressmaker shears (or pinking shears if the material does not ravel freely) cutting with long strokes, not quite closing the shears each time, and keeping the material flat on the table. Do not cut beyond the

pinking shears if the material does not ravel freely) cutting with long strokes, not quite closing the shears each time, and keeping the material flat on the table. Do not cut beyond the pattern at a corner, as it may spoil the cloth for later use. If the material ravels cut outward with ordinary shears at each notch of the pattern.

28. In cutting pieces which are for the left and right side of the body, such as sleeves or pajama legs, on single material, care should be taken to place the piece that is being cut the second time with either the two right sides of the material together or the two wrong sides together to insure a left and a right sleeve or pajama leg. To do this turn the cloth over so that pattern will be on top.

29. The pattern should remain on the material until that piece is needed in the actual sewing steps.

30. Throw away small scraps of material, and fold up neatly the larger ones which may be necessary for bias cutting or finishing touches.

31. When the cutting is finished, cut the notches just deep enough to see (not as deep as the pattern). Pick the material up with the point of the scissors, fold back the material at the notch and clip with one snip. For material that ravels cut the notches outward when the pattern is being cut.

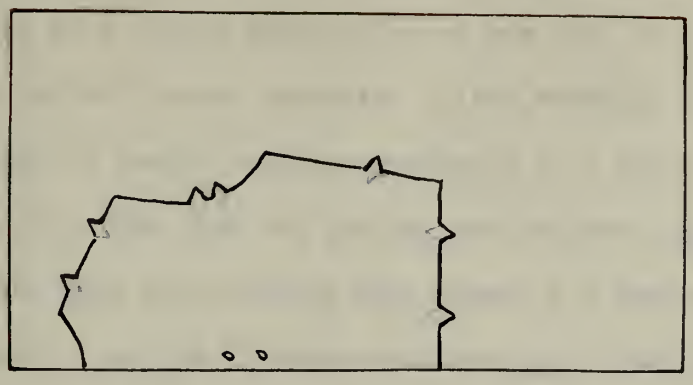


Figure 16. Notches Cut on Material That Ravels

32. Run a basting thread along the center back and center front while the pattern is flat on the material. This is used to check the fit and hang of the garment.

33. Tailor's tacks mark the perforations which are to be used in the sewing steps. Those indicating the fold of the material, or straight of goods, should not be marked as they have already been used. Tailor's tacks are made with double thread by taking two small stitches in each perforation, leaving a loop after the second stitch. After the pattern is removed the two thicknesses of the material are separated enough to expose the thread of the tailor's tacks which are then cut in half. Different colored thread for buttonhole tailor's tacks or for darts help the beginner to distinguish the markings.

34. The steps on the instruction sheet should be followed as listed.

35. Darts are for fitting or decoration. They are made by bringing together the tailor's tacks that are opposite, tapering to a single perforation at one end, or at each end as the tailor's tacks indicate. After basting, stitch through the tailor's tacks, tapering gradually to a point. When the threads are tied, and the basting and tailor's tacks removed, press the dart on the wrong side toward the center if they run vertically. At the underarm or elbow press them downward. Some darts may be pressed as box pleats, especially on the shoulder of a sleeve. Darts deeper than three-eighths inch on heavy material should be slit, pressed open, and the edges over-casted.

36. Tucks are made similar to darts except they continue bringing two tailor's tacks together for their full length.

37. Gathering is used to give fullness at certain points or to prevent stretching at curved edges. It is either made by hand starting with knots, using two rows of running stitches, one one-fourth inch from the edge and another one fourth inch below the first row, leaving a short thread and tying a knot; or by machine using either loose tension and a large stitch; or the gathering attachment.

38. Yokes are often found on the front or the back of a blouse. They are usually attached by a lapped seam which is made by folding and basting under the seam allowance, and lapping and basting that edge over the edge to which it goes. The raw

facings, as on the front of a blouse, are included in the pattern and need only to be folded back in place. In stitching facings that are separate, place the right sides of the facings and the part to be faced together, baste, stitch and turn back. Rounded edges, like neck edges should be snipped in toward the seam before turning. The outside edges of a facing are turned under one quarter inch, and stitched near the folded edge. Sometimes they are held after pressing by the buttons and buttonholes, sometimes by tacking to the darts or seams and in some cases it is advisable to slip stitch them into place. Occasionally a facing is stitched to the wrong side and turned to the right side for a band effect. Then the inner edge is stitched in place.

43. Bias binding for trimming or finishing rounded edges may be purchased or cut from scrap material, the latter of which would match the garment perfectly. For a true bias, which allows the most stretching, which aids in making a flat finish, fold the lengthwise thread of the material to the crosswise thread.

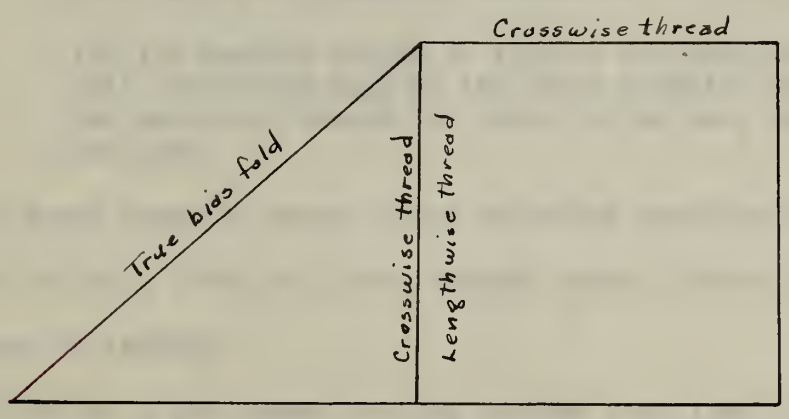


Figure 17. Folding Material for True Bias

Cut on the bias fold and measure from either of the cut edges

edges on the wrong side should be even. The stitching is usually done on the right side close to the edge.

39. Pin the shoulder seams together starting at the neck, placing the pins at right angles to the edge, and continuing to the armhole. Match the notches, easing in fullness that is usually to be found. The underarm seams are pinned in the same manner from the underarm down. Notice that the front is wider than the back.

40. When the shoulder and underarm seams are basted try on the garment for a fitting.

(a) The basting along the center front and center back should be in a straight line and in the center of the figure.

(b) The shoulder seam should be a straight line from the center of the shoulder tip to the neck, unless a change for a style effect has been used. Shoulder pads, if they are in vogue, should be in place for the fitting.

(c) The crosswise grain of the material at the bust line should be parallel with the floor.

(d) The side seams should be neat but not too snug. Side seams are sometimes referred to as fitting seams.

(e) The armhole should be flat at the shoulder tip with or without pads as the style dictates, and at the bottom it should lie close to the body and around the arm.

41. Press open all seams, after stitching removing bastings and tailor's tacks and tying threads except lapped seams or seams of facings.

42. Facing a part means cutting another part like it, making it entirely double; or in some cases, partly double. Some

facings, as on the front of a blouse, are included in the pattern and need only to be folded back in place. In stitching facings that are separate, place the right sides of the facings and the part to be faced together, baste, stitch and turn back. Rounded edges, like neck edges should be snipped in toward the seam before turning. The outside edges of a facing are turned under one quarter inch, and stitched near the folded edge. Sometimes they are held after pressing by the buttons and buttonholes, sometimes by tacking to the darts or seams and in some cases it is advisable to slip stitch them into place. Occasionally a facing is stitched to the wrong side and turned to the right side for a band effect. Then the inner edge is stitched in place.

43. Bias binding for trimming or finishing rounded edges may be purchased or cut from scrap material, the latter of which would match the garment perfectly. For a true bias, which allows the most stretching, which aids in making a flat finish, fold the lengthwise thread of the material to the crosswise thread.

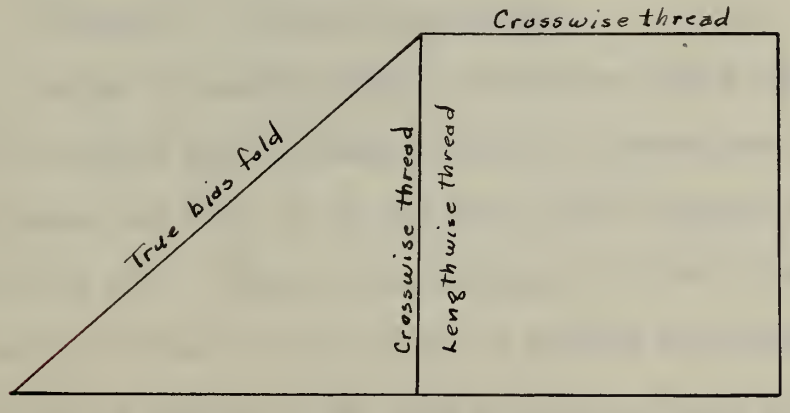


Figure 17. Folding Material for True Bias

Cut on the bias fold and measure from either of the cut edges

the width needed for the finish, holding the end of the ruler or tape measure along the true bias edge, and marking the desired amount with tailor's chalk.

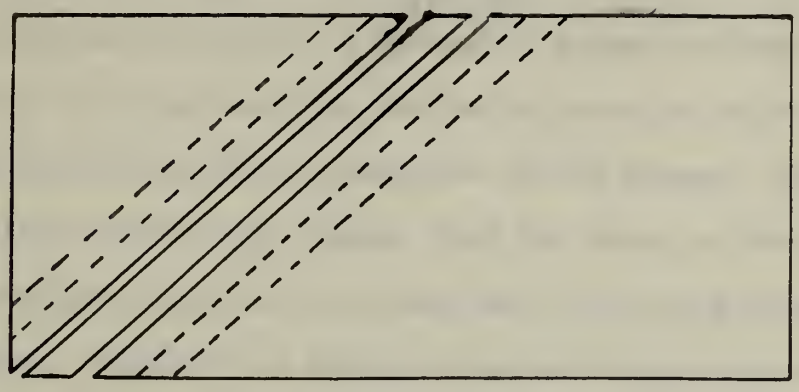


Figure 18. Cutting Strips of Bias

If a long strip of bias is needed, join the slanting ends of as many bias strips as are necessary to make the required length.

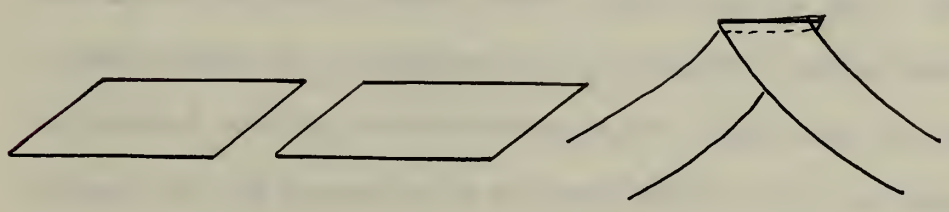


Figure 19. Joining Bias Strips

44. A collar is usually faced. Pin the two parts together with the right sides together, and baste leaving the notched side open; or, if it is in one piece, fold lengthwise and baste the ends. Stitch, trim the seam, turn and press. Attach the collar to the garment by pinning the notched edges to the notches of the neck edge on the right side of

the blouse, being sure that the middle of the collar is to the middle of the garment. Sometimes there are facings used to finish the whole neck edge; in other cases there are front facings to be used with a bias strip around the back neck edge. In either case pin the facings over the collar which has been pinned to the right side of the garment. Baste, stitch, then trim the edges. Fold the facing or bias to the wrong side, turn under raw edge and tack or slip stitch in place. Sometimes the front facings and edges of the collar are separate for the stitching in which case turn the remaining free edge of the collar under, and hem to the stitching holding the under side.

45. Sleeve underarm seams should be finished before setting the sleeve in place, except where a fell seam is used. Even a sleeve which is not gathered at the shoulder should have two rows of running stitches between the single and the double notches, to aid in easing in fullness which is apt to appear since much of the sleeve is on the bias.

46. Set a sleeve in the armhole by pinning the underarm seams of each together with right sides facing each other. Holding the sleeve toward the sewer, pin the single notch to the corresponding single notch in the garment; pin the two notches to the corresponding two notches in the garment; then pin the tailor's tacks at the hump of the sleeve to the shoulder seam. The pins should be placed at right angles to the edges of the

material. Continue easing in the fullness all around the armhole, pulling up the gathers to help. If the style is for a smooth shouldered sleeve, work back and forth putting the pins close together until all fullness is distributed. Still holding the sleeve toward the sewer, baste with small stitches. Stitch on the sleeve side, adjusting the work repeatedly to keep it flat.

47. For a hem, check the instructions to see if a narrow hem or a bias facing is to be used. Hems are basted at the folded edge once the evenness has been accomplished. Turn the raw edge at the top of the hem under one-fourth inch, baste, and stitch close to the fold. Pin the hem to the garment, baste, and hem. In some cases in place of the one-fourth inch turning, seam binding is used to insure a flatter finish. Pin the binding just covering the raw edge, but not catching in the main part of the garment, baste and stitch at the lower edge of the binding. Pin and baste the upper part of the binding to the garment, and hem.

48. Buttonholes fall into two groups.

(a) The worked buttonhole may be done by machine, or by hand. In either case they are done after the facings are in place. 1/

(b) The bound buttonhole may be made a number of ways,

1/ The making of the worked buttonhole is review work as it is included in the sixth grade work and it is used in the seventh, eighth, and ninth grades as the need arises.

but the simplest method is to place, at the buttonhole tailor's tacks, a piece of material about 2 by 3 inches, cut from the same or contrasting material. With the right side to the right side of the garment, baste from the outer tailor's tack toward the inner one, the diameter of the button to be used. Draw a rectangle around the basting 1/4 inch high at the ends of the buttonhole.

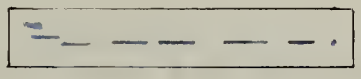


Figure 20. Drawing the Rectangle Around the Diameter of the Button for the Bound Buttonhole

Stitch the rectangle, leaving threads to tie. Remove the basting, clip through the center and diagonally to each corner.

Figure 21. Cutting the Opening for the Bound Buttonhole

Push the facing in through the slit. If the stitching and cutting have been done properly, the rectangle will be perfect. Fold one side of the binding material to fill in half the rectangle, do the same with the other side.

Figure 22. Right Side and Wrong Side of the Bound Buttonhole

On the right side of the buttonhole sew the binding in position using the half backstitch exactly on the seam.

Figure 23. Where Half Back Stitch in Placed

On the wrong side trim off the extra binding material, leaving about 1/4 inch extended at the ends and about 1/2 inch at the side edges. The finishing of the wrong side of the bound buttonhole is made by folding the facing into position, slitting it the length of the buttonhole, turning the edges under to form an oval and hemming the facing down to the back of the buttonhole.

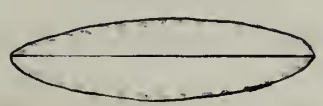


Figure 24. Finishing the Facing of the Bound Buttonhole

49. A button is sewed on with double thread, hiding the knot under the button. After the first stitch through the two or four eyes of the button, place a pin under the thread and across the button to prevent sewing the button on too tightly. Make a cross stitch on the four-eyed button, although sometimes opposite holes are used. Continue sewing over the pin and down through the material five or six times,

then push the needle through to between the material and the button. Remove the pin and wind the thread around the thread which has gone through the button, several times to form a shank or neck. Push the needle through to the wrong side of the garment and take three stitches over the threads on the wrong side.

A small button should be placed on the wrong side of heavy materials to relieve the strain on the material.

Shank buttons are sewed on in the same fashion except for the use of the pin.

50. Snap fasteners are sewed on from the outside edge through the holes, using about six buttonhole stitches in each opening and sliding underneath from one hole to another. End by going back and forth under the snap two or three times, without allowing the stitches to show on the right side. The second half of the snap should be directly opposite the first half, and both parts should be just inside the line where one edge overlaps the other.

Hooks should be places just inside the edge that laps. Use six or eight buttonhole stitches in each loop of the hook, then slip the needle under to the hook end taking several stitches over the underpart to keep it in place. The straight eye is placed just under where the outer edge laps, and it is sewed on with six or eight buttonhole stitches. The round eye is used where edges do not overlap so the eye usually

extends over the edge. It is held in place by several buttonhole stitches, with a few continuing along the side edges to hold it in position.

51. Trimming has two meanings in sewing.

(a) Trimming means to cut close to a seam, as after the first stitching of a French seam,

(b) Trimming a garment means to add some decoration.

52. There are several seam finishes commonly used in sewing.

(a) Pinking, used on materials that do not ravel easily, is done by cutting with pinking shears, by using a pinking wheel or by snipping a series of notches by hand.

(b) French seam, used on wash fabrics and on sheer materials, is made by stitching all but one quarter inch of the seam allowance on the right side, trimming to one eighth inch of the stitching, turning to right side and pressing so that the crease is on the stitching, and stitching one quarter inch from the fold. An even narrower seam can be made on sheer fabrics.

(c) Fell seam, used in sport clothes and sleeping garments, is made by stitching the seam allowance on the right side of the material, trim down the under side, fold under the longer side, and pin flat to the material. Baste and stitch on the right side close to the edge. The two rows of stitching should be 1/4 inch apart.

PROBABLE INCIDENTAL AND INDIRECT LEARNING PRODUCTS

1. An appreciation of the detail of a garment.
2. An increasing awareness of the appropriateness of the material for the pattern selected.
3. The realization of the importance of seeing that each new selection for the wardrobe should be considered as a part of the whole, hence should be right from the standpoint of color, style and fitness for the occasion for which it is to be made, in connection with what the wardrobe already contains.
4. An appreciation of good fabrics and the satisfaction that comes from putting time and effort into making garments from them.
5. The pride, assurance, and poise that goes with wearing what one had made.
6. An understanding of one's ability with an eye to what one should or should not attempt.
7. The ability to see the importance of planning for shopping so that all necessary purchases may be made during one trip to the stores.
8. The feeling that patterns may be altered or adapted to ones own fashion design.
9. An understanding of what makes ready-to-wear garments expensive or inexpensive.

10. A realization of the value of checking the labels before making a purchase.
11. A knowledge of where to shop and where not to shop.
12. An increasing ability to see decoration details and to adept them to ones own use.
13. The ability to plan finances to be able to make the necessary purchases for the time the next garment should be started.

MATERIALS AND REFERENCES FOR TEACHER'S USE

1. Brown, Clara M., Ethel R. Gorham and Aura I. Keever, Clothing Construction, Ginn and Company, Boston, 1934.

2. Dickson, Sally, and Frances Blondin, New Encyclopedia of Modern Sewing, The National Needlecraft Bureau, Inc., New York, 1943.

3. Grigsby, Madelyn, Sew It Yourself, Chester R. Heck, Inc., New York, 1946.

4. Hall, Helen, Simplified Home Sewing, Prentice-Hall, Inc., New York, 1943.

5. Hempstead, Laurene, Color and Line In Dress, Prentice-Hall, Inc., New York, 1931.

6. Lailem, Helen H. and Frances S. Miller, Experiences in Homemaking, Ginn and Company, Boston, 1941. pgs. 286-421.

7. Lowrie, Drucella, The Standard Book of Sewing, Halcyon House, Garden City, New York, 1947.

8. Pickens, Mary Brooks, Modern Dressmaking Made Easy, Funk and Wagnalls Company, New York, 1941.

9. Spafford, Ivol, Fundamentals in Teaching Home Economics, John Wiley and Sons, Inc., New York, 1942.

10. Talbot, Constance, The Complete Book of Sewing, Book Presentations, New York, 1943.

11. University of Massachusetts Extension Leaflets, No. 124 Pleats and Hems. No. 125 Neckline and Edge Finishes. No. 161 Make a Dress. No. 235 Sewing Time Savers.

12. United States Department of Agriculture, Bulletin No. 1968 Pattern Alterations. Bulletin No. 1964 Fitting Dresses.

13. Williamson, Maude and Mary Stewart Lyle, Homemaking Education in the High School, D. Appleton-Century Company, New York, 1943.

INTRODUCTORY ACTIVITIES FOR UNIT I

1. Explain the year's work.
2. Give objective test to obtain information concerning what the pupils already know, and what they have to learn.
3. Explain how to take measurements. A demonstration should be given by the teacher using a pupil. Then each pupil should be allowed to measure two others before the teacher checks the measurement that has been taken. The correct ones should be written on a paper for future reference.
4. Show one or more films such as:

   Handling Material, collaborator Thelma W. Freeark

   (Young America, 1947, 10 minutes, sound, $38.50 shows how to handle various types of materials in preparation for sewing.)

   Simple Seams, collaborator Thelma W. Freeark

   (Pinked, overcast, stitched edges, bound edge, catch-stitched and top stitched.)

   Advanced Seams, collaborator Thelma W. Freeark

   (French, flatfell, welt and tucked.)
5. Use home-made slides, with an opaque projector to show hand positions, marks of pattern or whatever may need special consideration at the beginning of the unit.

Plate II.

SELF-MARKING CHART FOR CLOTHING CLASSES

TERM ____________ FALL ____________ SPRING ____________

DATE BEGUN ____________ DATE FINISHED ____________ TEACHER ____________ GRADE ____________

STUDENTS' NAMES	SEWING TOOLS AND EQUIPMENT	MEASUREMENTS TAKEN (Checked by Teacher)	PATTERN (size according to bust measurement)	FABRIC	PATTERN ADJUSTMENT (Checked by Teacher)	PATTERN PINNED ON FABRIC (Checked by Teacher)	GARMENT CUT	MARKS OR TAILORS' TACKS MADE (Checked by Teacher)	GARMENT PINNED AND BASTED	GARMENT FITTED (with shoulder pads) (Checked by Teacher)	DARTS, SEAMS, STITCHED AND PRESSED AS MADE	SLEEVES BASTED	SLEEVES FITTED IN WAIST (Checked by Teacher)	SLEEVE SEAMS STITCHED AND PRESSED	SLEEVES SET IN AND STITCHED	NECK AND SLEEVES FINISHED	WAIST AND SKIRT JOINED	PLACKET FINISHED	TRIMMINGS AND BELT FINISHED	HEM TURNED	HEM FINISHED	FINAL PRESSING	APPEARANCE OF DRESS (Clean and Fresh)	PERSONAL SEWING HABITS (Neat and Sewing Tools in Tact)	FINAL MARK
DATES																									

EDUCATIONAL DIVISION OF THE SIMPLICITY PATTERN CO. INC.

About 1/8 actual size

GENERAL STUDY AND ACTIVITY GUIDE

1. What is the name of the company which made the blouse pattern you are now using?

2. Do you buy the pattern or the material first? Why? 2:3; 4:2; 3.5

3. By what measurement do you purchase a pattern for a blouse? a dress? (wall chart) a suit? a coat? 3:5; 4.1; 1:6; 5:5; 2:10

4. Make a list of the information to be found on the front side of the pattern envelope.

5. Make a list of the information to be found on the back side of the pattern envelope.

6. What kinds of material are 35 inch? 39 inch? 54 inch? 5:9

7. Name the three facts you must know in order to find the amount of material to purchase. 4:2; 5:9 What two questions should you ask the salesgirl? 3:22 What else do you buy on the same shopping trip? 3:6

8. What should you keep in mind concerning plaid, or large check, or wide striped material? 3:26; 5:9; 2:20; 1:16

9. What is meant by "with nap". 4:2; 3:26 Does this apply to another type of material? 1:16; 3:26 Name five materials "without nap."

10. What does a pattern envelope contain? Do you use everything that is included? Why?

11. What do you find on the side of the instruction sheet with the pictures of the finished garment?

12. What do you find on the opposite side of the instruction sheet from the one showing the finished garment?

13. What do you do with your pieces of pattern when you have selected the ones you are to use? 4:2; 3:9

14. What are the marks used in your patterns? (Instruction sheet) Do you expect that other pattern companies will use the same marks? In the same way? Why?

15. What are notches? 4:3 For what are they used?

16. What are perforations? 4:3 Write on your pattern for what each one is. How are they marked on the material? 3:25; 1:19

17. What is meant by crosswise and lengthwise threads? 3:24; 2:23; 1:18; 4:4

18. Explain what is meant by "thread of material," or "grain". 3:13 How is it used? 3:25; 5:7 (diagram); 1:18; 4:5 How do you find where it is on the pattern?

19. What is meant by "seam allowance"? Give the exact amount for the pattern. Draw a line to represent the edge at the shoulder of your blouse, then draw a dotted line to represent exactly where you would stitch a shoulder seam.

20. If you cut the material just like the pieces of pattern, what would have? 4:3

21. As you pin the pattern pieces together discover three reasons for doing this step. How are the pins placed in the pattern. Find out how much is allowed for hems and turn that up. Why?

22. Show how you use the corresponding body measurement chart. 3:8 What is it?

23. What are the alterations that are necessary to be taken in your pattern? Consult teacher.

24. After the pattern is fitted to you, what do you do with the pattern? 4:3

25. What three things should be checked concerning the material before the pattern is placed on it? 3:24; 1:18; 5:7; 4:6

26. Name the three facts you must know in order to find the correct diagram for placing the material on the pattern. 4:2 After you have found it what do you do immediately? (wall chart); 1:18; 3:25

27. While pinning the pattern to the material, what side of the material should be up? 4:4,5

28. Is the pattern always placed on folded material? 4:4; 2:21 Draw diagrams showing the ways in which material may be handled. Which way or ways apply to your pattern layout? How do you take care of pieces that should go on a fold when the diagram indicates single material?

29. How can you be sure that you have a sleeve for the left arm and a sleeve for the right arm when you are cutting your garment on single material? 2:24; 4:5

30. How do you pin the pattern pieces on the material? 3:25 (diagrams)

31. Describe cutting out a garment. 5:10; 4:6 Do you allow for seam allowance? Why?

32. What do you do with material that is left after cutting? 4:6

33. When and how are the notches cut? 3:25 Let the teacher see you do the first one.

34. How are tailors' tacks made and used? 3:14; 1:19; 2:26; 5:10

35. How long do you leave the pattern on the material? 4:6

36. Why do you need a basting down the center front and center back? 3:18; 5:7,12; 1:20

37. How do you know what to do to assemble your garment? 3:1; 4:6

38. How are darts made? 3:48,19; 1:38; 2:57 For what are they? 1:38 How are they pressed? 5:16,17; 4:6; 3:20

39. How are tucks made? 3:49; 2:57; 1:38

40. How may gathering be done? 3:52,34; 2:91

41. What is a lapped seam? 3:35 Do you have to use it?

42. In what direction should shoulder and underarm seams be pinned and basted? 2:6 How should pins be placed? 3:19,29; 1:29 Are the front and back the same width? Why? 4:6

43. What should be checked in the fitting after the shoulder and underarm seams are basted? 2:6; 3:18

44. When should seams be pressed? 3:20; 5:6; 2:6,34,35; 1:22,23

45. What is meant by "face" or "facing?" 2:46,47; 5:21

46. How is a bias strip made? 3:50,24; 1:39; 2:44; 5:24 Why do we use it?

47. How is a collar made? 1:55; 3:59 How is it joined to the garment? 3:59; 1:55; 5:38;39; 2:47

48. What is done to a sleeve before it is pinned to the garment? 1:50; 3:19,60

49. How is a sleeve set into the armhole? 3:19,60; 2:52; 5:30,31

50. Describe two ways in which a hem is made. 2:42; 1:32,33, 34; 5:30,31; 3:41

51. Make buttonholes on one garment. 1:45; 2:61; 5:45 What are the choices? Which is suited to your material?

52. How should your buttons be sewed on? 3:74 What are two other kinds of buttons? 3:74; 5:44; 1:61

53. How do you sew on snaps, or hooks and eyes? 3:73; 1:61

54. What is meant by "trimming?"

55. Describe four common ways of finishing seams. 3:35,39; 1:26,27,28; 5:13,14,15; 2:36,37,38

PRETEST [1] FOR UNIT I

Answer the questions the best you can. Leave blanks where you do not know the answer. The result does not affect your mark. The test is a check to see how much you already know to help in teaching what you do not know.

MASTERY TEST

Answer each question to the very best of your ability.[2]

1/ Op. cit. p. 508

2/ Upper half of this sheet is to be used with the pretest; the lower half is to be used with the mastery test.

The answers to the questions in Column I are to be found in Column 2. Place the number of the answer in Column 2 in the blank at the left of the question. If more than one answer is necessary, use more than one number, separating them by commas. Use a number only once.

Example: 1. What edge of the material is especially important in pattern work?
3

1. Raw
2. Selvage
3. Folded

Column I		Column 2
21	1. What is the name of the pattern you have used?	1. Number and size 2. View to be made 3. Buy extra material 4. Not as a rule 5. Drawings of the pattern pieces 6. Hip 7. Bust 8. Width of material 9. Seam allowance 10. Material 11. Simplicity 12. Material required 13. Size 14. Pictures of views 15. Layout of pattern 16. Corduroy 17. Sizes of perforations 18. Corresponding body measurements 19. Sewing instructions 20. Notions 21. Advance 22. Pattern
7	2. By what measurement did you order the pattern?	
22	3. Do you buy the pattern or the material first?	
1,14	4. What information do you find on the front side of the pattern envelope?	
12,18	5. What are two important items to be found on the back of the pattern envelope?	
2,8,13	6. What do you have to know in order to find the amount of material required?	
3	7. Does plaid or large checked material have special consideration?	
16	8. What is an example of a material "with nap"?	
4	9. Do you use everything included in your pattern?	
5,9,15,19	10. What four necessary items are to be found on the instruction sheet?	

In the blanks at the left, put the numbers of the correct answers:

Example: 1. In selecting material for a blouse what should be kept in mind? 3		1. The kinds of stitching 2. Your age 3. What it is to be worn with
2	11. When you have selected the pieces of the pattern you are going to use, what do you do with them?	1. Pin them to the material 2. Pin them together 3. Make alterations
1	12. What are the marks used in your pattern?	1. Notches and perforations 2. Tailor's tacks and tucks 3. Darts and tucks
2	13. For what are notches?	1. To decorate 2. Aid in joining pieces 3. For darts
3	14. For what are perforations?	1. Holes in the pattern 2. Tailor's tacks 3. Various sewing details
1	15. What are the threads (or grain) of the material?	1. Crosswise, lengthwise 2. Raw, selvage 3. Single, fold
3	16. How do you locate perforations for "thread of material"?	1. By looking for them 2. By comparing the pattern and the diagram 3. By reading the marks

2	17. What is meant by the seam allowance?	1. The amount to cut outside the pattern 2. The distance to stitch in from the edge of the garment 3. The margin of the pattern
2	18. What is an important edge in using sewing patterns?	1. Selvage 2. Fold 3. Raw
3	19. Why do we pin the pattern together?	1. To check the notches 2. To see how it looks 3. To see how it fits
1	20. How do you place the pins when you are pinning a pattern together?	1. Parallel to the edge 2. At right angles to the edge 3. Any convenient way
3	21. Why do you use the "corresponding body measurements?"	1. To see if you are a model 2. To see if it is correct 3. To check your measurements with those of the pattern
1	22. When are alterations made?	1. Before the pattern is pinned together 2. During the fitting 3. When the pattern is placed on the material
1	23. After the pattern has been fitted to you, what do you do?	1. Take it apart and press it 2. Put it aside until needed 3. Pin it to the material

Boston University
School of Education
Library

1	24. What should be checked about the material before you use it?	1. Straight edges, preshrunken, pressed 2. Folded, trimmed, flat 3. Straight on table, plenty of room, equipment at hand
3	25. How do you find the correct diagram for the layout of the pattern on the material?	1. Use size, weight, years 2. Any one can be used 3. Use your size, view, and width of material

TRUE-FALSE

If you think the statement is true put "T" in the blank at the left. If it is false put an "F" in the blank.

F 26. All materials may have the edges straightened by tearing.

T 27. When you are cutting on single material the right side should be up; with double material the right side should be inside.

F 28. Diagrams show that the material is always double before the pieces of the pattern are put on.

T 29. Folds of the material may be lengthwise, crosswise or bias.

F 30. When you pin the pattern to the material place the pins end to end.

T 31. Do not completely close the scissors as you cut.

F 32. Leave about 1/2 inch seam allowance beyond the edge of the pattern as you cut.

F 33. In placing the pattern on single material for cutting the second sleeve, be sure to have the right side of the material of the first sleeve against the wrong side of the material to be cut for the second sleeve.

T 34. After cutting, leave the pattern on the material until the piece is needed in the sewing step.

F 35. Throw away any material left from cutting out the garment.

F 36. Cut the notches as deep as those indicated on the pattern.

T 37. Center front and center back basting help in checking the threads of the material.

T 38. Tailor's tacks are useful in making darts.

F 39. Tailor's tacks are made with single thread.

T 40. Follow the instruction steps in the order given.

F 41. Darts are for decorations only.

T 42. Darts may taper at one end or both ends.

T 43. Tucks may be for decoration or for an aid in fitting.

T 44. The running stitch is useful for gathering by hand.

T 45. A lapped seam is made by turning one edge under the seam allowance and stitching it over another edge.

F 46. Pin shoulder seams from the arm edge in toward the neck.

T 47. During the pinning, in preparation for basting, the pins should be placed at right angles to the edge.

T 48. Easing means stretching an edge to make it fit another.

T 49. When the shoulder and underarm seams are basted, try on the garment.

T 50. Press each dart or seam after it is made.

F 51. Vertical darts should be pressed toward the side.

T 52. A part that is "faced" is made entirely or partly double.

F 53. The general rule is to place the right side of a facing to the wrong side of the garment.

F 54. A bias strip is useful only as trimming.

T 55. The ends of bias strips should slant.

T 56. A collar is usually faced.

T 57. Pin the collar when it is stitched, trimmed, turned and pressed to the right side of the garment.

T 58. Although a sleeve may not be a gathered one, it is very helpful to run two rows of running stitches between the double and single notches.

F 59. In setting in a sleeve, pin the sleeve underarm seam to the shoulder seam, the tailor's tack to the garment underarm seam, and the notches together.

T 60. After a hemline is marked, turn on the line, pin and baste one-quarter inch from the new edge of the garment.

F 61. It is not necessary to measure the depth of the hem, just cut it.

T 62. Seam binding is helpful in making a less bulky hem.

T 63. You may turn the edge of the hem under and stitch near the folded edge, then baste and hem it to the garment.

F 64. The bound buttonhole is for use, but never for decoration.

T 65. The worked buttonhole is sometimes better for a certain material or style.

T 66. To prevent a two-eyed or four-eyed button being sewed on too tightly, put a pin under the thread on the top of the button as you are sewing.

T 67. Snaps, and hooks and eyes may be sewed on using the buttonhole stitch.

F 68. Trimming always means decorating.

T 69. A seam may be finished by pinking.

T 70. A French seam is useful on sheer fabrics.

OPTIONAL RELATED ACTIVITIES.

1. Make and mount several kinds of facings using your scrap material and doll-size patterns.
2. Fill in "Personal Portrait" booklet (published by Educational Division of Simplicity Pattern Company).
3. Find and mount samples of woven and printed plaid or checked material to show the difference.
4. Find and mount four samples of materials that need extra care in placing a pattern, or in the cutting step. Print the reason at the right.
5. Cut a picture of a garment from newspaper, mount it, and explain how the lines on it are made in sewing.
6. When you have finished your garment will it look on you exactly as the picture shows it? Explain why.
7. Find and mount for a wall display samples of material with nap and without nap.
8. Show how alterations are made by making pieces of patterns in miniature, and inserting contrasting paper for the changes that are made. Label carefully.
9. Find three ways, new to you, for finishing seams. Write a description of each or draw them, or make samples of them using your scrap material.
10. If you have no pattern adjustments to make, explain what you would have to do to your present pattern if you should

add two inches to your hip measurement by gaining weight; and what would have to be done if you should grow an inch taller.

11. Plan a wardrobe suitable for you. What do you already have around which to build it? Mount pictures of your choices, with samples of material good for each.
12. Make and mount an exhibit showing how bias is cut and joined.
13. Make and mount samples of how, or where, bias may be used.
14. Make a collection of labels to see what information may be obtained from them.
15. Watch for style shows in nearby stores, plan to attend in order to make a report of your observations, or the trends in fashion, to your class.

MATERIALS AND REFERENCES FOR PUPILS' USE

1. Butterick Dressmaking Book, The Butterick Company, Inc. 161 Sixth Avenue, New York 13, New York
2. Dressmaking Made Easy, McCall Corporation 230 Park Avenue, New York 17, New York
3. Simplicity Sewing Book, Simplicity Pattern Company, Inc., 200 Madison Avenue, New York 16, New York
4. Lessons for Beginners in Clothing, Educational Division of Simplicity Pattern Company, Inc., 200 Madison Avenue, New York 16, New York
5. Vogue's Book of Smart Dressmaking, Conde' Nast Publications, Inc., New York

INQUIRY FORM FOR UNIT I

1. What did you like most about the unit method?

2. What did you like the least about the unit method?

3. What made you dislike it?

4. What did you find so easy that it should not have been included in the study?

5. What would you like to have had more information about?

6. What part did you find most interesting or surprising?

7. What suggestions would you like to make to improve the sewing situation for classes next year?

CHAPTER III

MAKING A SKIRT

Unit Organization

GENERAL STATEMENT OF THE UNIT

The ability to make a blouse and a skirt forms the basic knowledge for making almost any garment in a wardrobe. The dress, housecoat, coat or robe may be a combination of the two joined at the waist; whereas the suit, in its various forms, may be the combination separated.

DELIMITATION

1. A skirt pattern may be ordered by the waist measurement, or by the hip measurement. Usually it is easier to have the hip measure right and alter the waist to fit. This applies to slacks, shorts or any pattern which has no part above the waist.
2. The use of marks of different pattern companies varies, therefore when a new pattern is purchased a careful examination for new rules must be noted.
3. The instructions true for the blouse are followed for the other garments also; i. e. the selection and marking of the pattern pieces to be used; the pinning of the corresponding notches, the perforations for fittings, and the

turning for the amount allowed for hems; the comparing of the standard body measurements with those of the figure; the trying on of the pattern; the making of necessary alterations; the placing of the pattern on the material according to the selected layout; the cutting; the making of notches, tailors' tacks and center bastings; and the following of the instruction sheet.

4. Alterations for the skirt are similar to those for the blouse. In making changes in the width of a pattern it must be remembered at all times that the number of inches for the alteration must be considered with the realization that the patterns, in most instances, are for half the front and half the back. Therefore when a two inch alteration is to be made, four pieces will be affected which will mean 1/2 inch alteration in each piece.

To shorten the skirt, make an even horizontal fold in the pattern between the knee and the hip region. On the pattern there are lines or two perforations which indicate where the tuck should be made. If an edge of the pattern should be placed on a fold of the material, be sure that edge remains straight after the alteration is made.

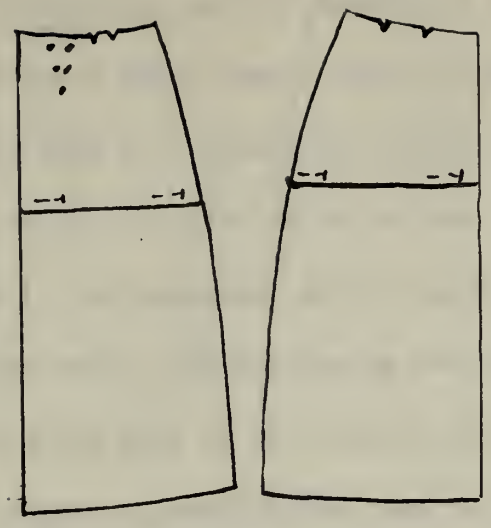


Figure 25. Shortening the Skirt 1/

To lengthen a skirt, cut the pattern where the lines or perforations indicate and pin to a light weight strip of paper, spreading the two edges of the pattern the necessary amount.

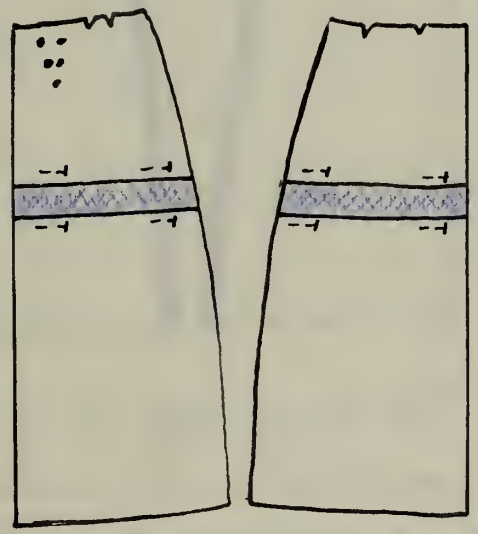


Figure 26. Lengthening the Skirt 2/

1/ Op. cit. Copyright, 1947. p. 11.

2/ Op. cit. p. 10.

To enlarge the hip, pin the pattern to the material, then, using tailor's chalk draw a line on the material starting at the edge of the pattern at the top, following the general curve of the pattern out to the necessary amount for the hip enlargement, which should be seven inches below the waist, and continuing the chalk line the same amount from the edge of the pattern to the bottom of the skirt. A piece of paper may be used to add the necessary amount to the pattern.

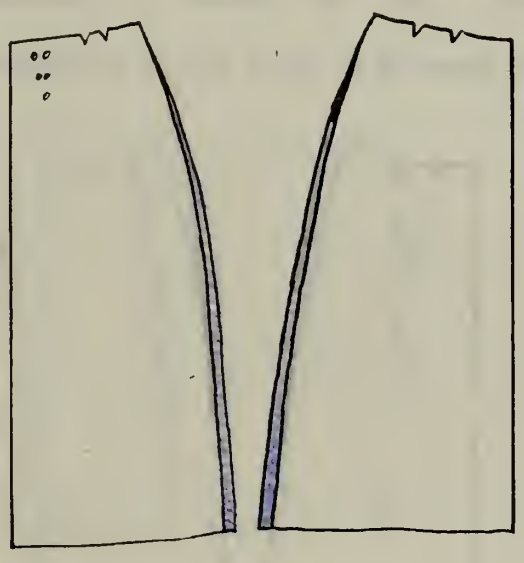


Figure 27. Enlarging the Hip[1/]

If the waist line has to be enlarged, slash the pattern vertically to the top and spread the parts the desired amount before pinning to a piece of paper.

1/ Op. cit. p. 13.

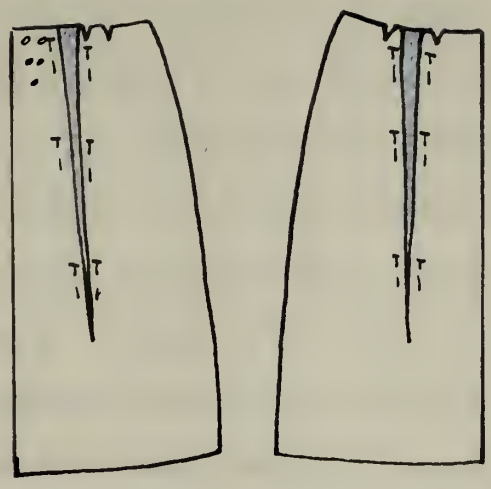


Figure 28. Enlarging the Waist 1/

To make a hip or waist smaller, fold vertically, the amount necessary to correct the size. Usually this should not be necessary, if the size is ordered correctly.

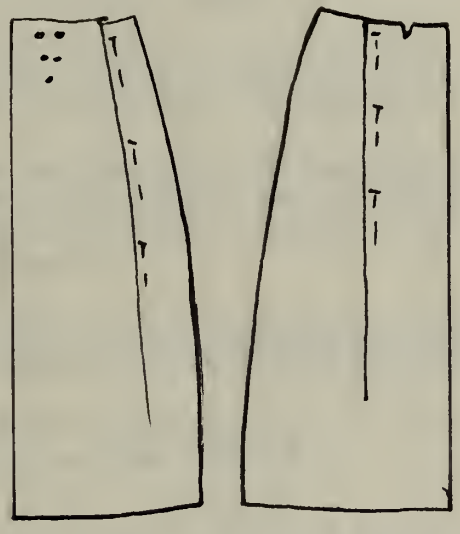


Figure 29. Making the Hip and Waist Smaller

5. Fitting the skirt takes place when the work of the front and back has been finished, and the sides basted.

1/ Op. cit. p. 12.

Notice that the front is wider than the back. The center bastings should be checked for centering and straightness of thread. (A bias cut skirt would be an exception). The waist should be smooth but not snug; the hip should fit but allow enough ease for comfortable sitting. Rebaste before stitching if a change in the seams is made.

6. In pressing, pleat seams (except a part in the hem) or lapped seams are not pressed open, but all other seams are.

7. An opening, called a placket, is made on the left side of a skirt.

8. The placket may be made of self material in a number of ways, the simplest of which is the following:-

(a) Cut the strip of material two inches wide and one inch longer than the opening.

(b) Cut another strip of material three inches wide and one inch longer than the opening.

(c) Pin the narrower piece of material to the front of the skirt, with right sides of the material together, allowing the extra length to be at the lower end of the placket.

(d) Pin the wider piece of material to the back of the skirt, the right sides of the material together.

(e) Stitch each side, being sure to join up with side seam stitching at the lower end.

(f) Turn under 1/4 inch the free long end of each strip. Fold the front on the stitching and hem flat to the skirt; fold the back to the stitching on the wrong side and hem.

(g) On the wrong side, fold the back extension over the front and stitch the two parts together just below where

the opening ends. If the placket is on sport or sleeping garments, a rectangle one-quarter inch wide and one inch long should be stitched on the outside at the bottom of the placket for reinforcement. Cut off the extra material at the lower end of the placket strips and overcast.

(h) Finish the placket with snaps, hooks and eyes, or buttons.

The placket may have a zipper closing. The zipper for a skirt, should lock at the top. It is the length of the metal that should be considered when the amount for the opening is being left. A number of ways may be used to set in a zipper, the simplest of which is:-

(a) Turn under the edge on the back of a skirt one-eighth inch less than the seam allowance (or the amount necessary for a good fit) and baste to the edge of the metal of the zipper, leaving the cloth a bit loose. A one inch folded strip of cloth may be added under the length of the zipper at the same time to prevent the zipper from catching into under garments, but this is not usually necessary.

(b) Turn under the front edge of the skirt and pin, covering both the zipper and where the stitching on the back edge will be. If the fold of the material is not wide enough to cover the metal, face the front edge with self material or seam binding. Baste along the front edge close to the metal so that the basting will be a guide to where to stitch.

(c) Stitch using the zipper foot, (a special presser foot used for stitching close to zippers), beginning at the lower end of the back, and keeping close to the edge of the metal. Start at the top of the skirt for stitching the front and stitch down, keeping slightly to the left of the basting. At the bottom of the metal, turn and stitch at right angles to the seam.

9. There are two common ways in which to sew the waistband to the skirt.

(a) Fold the waistband lengthwise after the length has been adjusted to two inches longer than the waist

measurement. Stitch one end in the seam allowance, from the fold to the open edges. If a zipper is used, the other end of the waistband is stitched down the seam allowance from the folded edge to within the seam allowance from the lower edge, then turn at right angles and stitch in one inch to form an extension for the back, over which the front will lap and on which the button will be sewed. If a zipper is not used, stitch each end in the seam allowance only.

(b) Starting with the extension end of the band, pin one edge of the right side of waistband to the wrong side of the skirt, if it does not fit, work back over it easing in the fullness. Baste and stitch the seam allowance.

(c) Turn under the free edge on the band, baste separately, then pin it to the skirt just covering the stitching and being sure it is flat and smooth on both sides. Stitch close to the edge of the waistband.

(d) If the row of stitching on the outside is not desired, do as in (b) but start the pinning with the right side of the waistband to right side of skirt. Do as in (c) except hem instead of stitch.

(e) Sew on the button and make the buttonhole, or use hooks and eyes.

10. Be sure to have a skirt hang on a skirt hanger for one or two days before the hemline is marked. This will allow the skirt to sag before, and not after, the hem is turned.

11. With the garment on the individual, mark the desired distance from the floor with a row of pins; or, using a skirt marker, mark with a row of chalk.

12. Making a hem involves the following steps:-

(a) Turn on the pins, or chalk line, pin with pins at right angles to the folded edge, and baste.

(b) Measure from the folded edge the amount desired for the hem and mark with tailor's chalk, then cut on the new chalk lines.

(c) The newly cut edge may be turned under 1/4 inch, basted and stitched close to the folded edge; or seam binding, especially if the material is heavy, may be pinned to overlap about one-eighth inch, basted and stitched close to the lower edge of the binding. With either finish, the next step is to pin and baste the hem flat to the garment, then hem. Notice that three bastings are required on a hem.

13. If a dress is being made the joining of the skirt and the waist takes the place of Number 9. (An exception would be a princess style dress, or one which has skirt sections running up into the waist with no division at the waist-line). Pin the center back of the skirt to the center back of the waist with the right sides together. Continue pinning the side seams together, then the center fronts together. Baste and try on to check the waistline. Stitch, then press the seam downward on the wrong side, baste and stitch on the folded part on the right side.

14. A belt made of the material usually requires some stiffening, ribbon or soft belting, as a foundation. Cut the interlining the desired width and length. Cut two pieces of material the same length plus one inch for seam allowances, and the width plus one inch for seams. Fold one piece of the belt over the edge of the stiffening, taking up the seam allowance all the way around. Pin and baste, then turn the belt over and pin the second piece, with the edges turned under, even with the edges of the first piece. Baste and stitch close to the edge all

around the belt. Buckles or slides may be used. They may be covered by the tailor or by hand, or be made of metal, or plastic ready for use. Slip the unfinished end of the belt around the center part of the buckle, fold under the belt end, and hem down to the wrong side of the belt. A snap, or hook and eye, are usually necessary to keep the end of the belt flat and tight after it has been put through the buckle.

PROBABLE INCIDENTAL AND INDIRECT LEARNING PRODUCTS

1. An appreciation of detail, not only in design but in finishing.
2. Pride in the appearance of the wrong side of a garment as well as the right side to counteract, "Oh! it doesn't show."
3. To build up an interest in activities that will keep one at home. (To counteract the inevitable "Going to the show" reply as the only possible thing to do). To perhaps start sewing clubs in the home.
4. To realize that there is a right way and a wrong way to do almost anything, and that the right way gives the greatest satisfaction.
5. To increase the ability to use reference material; to find reference material for oneself.
6. To realize that education should never cease.
7. To develop self confidence and self reliance.
8. To counteract some of the waste so prevalent in this country, by utilizing scrap material or seeing uses for something which they already have.

INTRODUCTORY ACTIVITIES FOR UNIT II

With sewing, a sharp line marking the end of one project, and the beginning of another cannot be made as one garment has to be completed before another is started. Therefore, the start of Unit II was put on an individual basis at first, as a few pupils finished in advance of the majority of the groups. When a pupil had finished Unit I, she filled in the pretest for Unit II then the study guide was given to her. When most of the class had completed Unit I, Unit II was started by all, and the garment for Unit I was finished during the one hour a week, after school sessions.

GENERAL STUDY AND ACTIVITY GUIDE

1. By what measurement did you order your new pattern? 2:10; 3:5; 4:1

2. What new information did you discover in order to use your new pattern? (Instruction sheet)

3. What did you have to do with your second pattern that you had to do with the first pattern?

4. How did you find out whether an alteration was needed or not? 3:9

5. Are the back and the front the same width? Why? 4:6

6. When do you check the fit of your new garment? 3:18
   List what should be checked during the fitting. 3:18
   Where is your hip? 4:1

7. Explain the pressing necessary on your second garment. 3:20

8. What is the opening on a skirt or dress called? 1:59,60; 3:65 Where is it?

9. How shall you finish the opening? 1:59,60
   or
   What other choice have you? 1:62

10. How is the waistband joined to the skirt? 1:63 Is there another way? 5:19

11. What should you be sure to do with a garment before the hem is turned? 2:19

12. How may a hem be marked? 1:32; 2:19; 5:18

13. Describe the two common ways of making a hem. 1:33; 2:42; 3:41; 5:18 If you have pleats see 2:58 How many times do you baste a hem?

14. If you are making a dress, how do you join the waist and skirt together? 5:15

15. Find how a belt is made. 1:63; 2:73

TEST UNIT II

Put "T" in the blank at the left if the statement is true.
Put "F" in the blank at the left if the statement is false.

T 1. A skirt pattern is usually ordered by the hip measurement.

T 2. A dress pattern is usually ordered by the bust measurement.

F 3. A suit pattern is usually ordered by the waist measurement.

T 4. Most pattern companies use notches and perforations.

F 5. Once you have used a pattern, you do not have to check the use of the marks on others, as they are all the same.

F 6. It is not necessary to pin a second pattern together.

T 7. Pin up the amount allowed for hems before checking the fit of the pattern.

T 8. Alterations for the width of a skirt having one piece for the front and one for the back will affect four places in a skirt.

T 9. A skirt back is usually narrower than the front.

F 10. Fit the skirt when the sides are stitched.

F 11. Pleat seams should be pressed open.

T 12. Lapped seams should not be pressed open.

T 13. A placket is made on the left side of a skirt or dress.

T 14. A placket made of self-material may be finished with snaps.

T 15. A zipper closing may need a facing before the zipper is inserted.

T 16. The attaching of a waistband may be started on the right side or the wrong side of the skirt.

F 17. Hang a skirt only after it is hemmed.

T 18. Hems may be marked with a row of pins.

T 19. Turn the skirt hem on the hem marking and place the pins at right angles to the folded edge.

F 20. Hems on heavy material should be turned under at the top one-quarter inch, and stitched close to the edge.

T 21. There are three bastings to a hem.

T 22. Seam binding or bias binding may be used to finish a hem.

F 23. A hem is usually stitched in place.

T 24. Many dresses are made very much like a blouse and a skirt, then put together.

F 25. The waist line seam on a dress has both seams turned up before stitching on the right side.

OPTIONAL RELATED ACTIVITIES

1. Make a list or booklet of helpful hints in sewing.
2. Plan a skit, quiz, forum, or panel discussion, or fashion show.
3. Make a list of famous names in the woolen, silk, rayon or cotton industries.
4. Post an arrangement on the bulletin board of items of current interest: i. e. fashion shows; reports of fashion designers; list of names of present day designers of fashions; fashion news or trends.
5. Make samples showing how waistbands may be joined to a skirt.
6. Write up the difference between "factory made" and "custom made" construction. 3: 16, 17
7. Make arrangements with another girl, or a group of girls to do some sewing for the Red Cross. Give a report, oral or written, on your experiences.
8. Make a survey of Chelsea establishments where sewing is done. List them alphabetically by name.
9. Visit a factory where garments are made.
10. Make arrangements with your teacher to visit a wool waste business of Chelsea.

REFERENCE MATERIAL FOR PUPIL'S USE

Same as for Unit I

The following sewing books were available at the Chelsea Public Library and were called to the pupil's attention.

1. Dickson, Sally, and Frances Blondin, New Encyclopedia of Modern Sewing, The Needlecraft Bureau, Inc., New York (1943)

2. Duncan, Ida Riley, Needles and Pins, Liveright Publishing Corporation, New York (1943)

3. Lowrie, Drucella, The Standard Book of Sewing, Halcyon House, Garden City, New York (1947)

4. Pickens, Mary (Brook), Sewing for Everyone, World Publishing Company, New York (1944)

Needlecraft

1. Consalus, Frances Hamilton, Distinctive Clothes, How to Select and Make Them, The Ronald Press, New York (1940)

2. Erwin, Mabel Deane, Practical Dress Design, The Macmillan Company, New York (1940)

3. Mathews, Mary Lockwood, Clothing Selection and Care, Little, Brown and Company, Boston (1936)

4. Spears, Mrs. Ruth Wyeth, Home Decoration with Fabric and Thread, M. Barrow and Company, New York (1940)

Unit II Inquiry Form and Results

	Like	Dislike	Helpful	Useless	Easy
1. How do you react to Unit II					
2. Written answers to questions					
3. Oral answers to questions					
4. Talks by teacher					
5. Talks by pupils					
6. Demonstrations by teacher					
7. Demonstrations by pupils					
8. Optional work					
9. Recitations					
10. Written tests (composition form)					
11. Objective tests (Choice, True-false, etc.)					
12. Self-marking chart					

CHAPTER IV

EVALUATION

Application of the Unit Method

Preparation for unit teaching.-- Once the unit is organized, the preparation of the school equipment for the teacher-pupil activities must be considered. At the Chelsea High School, it was necessary to acquire adequate reference material,[1/] then to supply facilities for making it easily accessible to all pupils. For the latter factor, a table forty by twenty-seven inches which has a lower shelf, was placed near the teacher's desk. Five copies of the "Self-marking Chart for Clothing Classes" were stuck to the larger blackboard, and small pamphlets were hung by strong clips along the ridge at the top of the blackboard.

Fortunately, all the furniture in the sewing room is movable, which made it possible to move the large tables apart to allow the pupils to circulate freely about the room during the early use of the reference material; then later the tables were pushed together to offer more space for pinning, and cutting when that stage was reached.

1/ See list p. 57.

Optional work displays, ideas for which were listed on separate cards and kept in a box on the teacher's desk, utilized the chalk trays and the small bulletin board. For more freedom in which to work and for more exhibits, it is hoped a larger room will be made available for the sewing classes next year.

Log Highlights: Events and Reactions.-- There were a number of preliminaries to which to attend the first meeting of the class on September 3. At that time of each year, a careful explanation of the year's work is necessary, with emphasis on the fact that a minimum of four garments is to be made by each girl, and that lack of funds cannot be accepted as an excuse during the year, whenever a new project should be started. The reasons for limiting the first garment to a blouse, the first pattern to an Advance, and the material to cotton, have to be brought forth.

At the second meeting of the class, a demonstration of how to take measurements was given by the teacher, then each pupil measured other pupils each side of her. These measurements were checked by the teacher, then recorded by the student to keep in the individual sewing boxes, provided by the school for sewing supplies and work. A discussion on what to consider in selecting a pattern followed, then, an examination of pictures of blouse patterns. Pattern books were available at the school, as well as at a local store,

which carries the Advance pattern. It was suggested that each pupil purchase her blouse pattern as soon as possible, as there would be such a demand for certain patterns, and certain sizes, that a delay would be necessary while the store reordered.

On September 5 the pretest was given, the results of which may be found in Table 4.

On the following Monday the unit method was introduced. The need to arouse interest in sewing is never necessary at the beginning of the year, and this eagerness carried over to the General Study and Activity Guide, giving it an auspicious start. The code, tying the guide up with the reference material, was explained, and the paper was distributed for writing the answers to the questions or suggestions. Although the pupils checked through the list to see what seemed to be the most interesting items to investigate, and were told to start where they wanted to, every one started at the beginning, which in this case was just as well as so many times one fact tied up with previous, or later ones.

A few patterns came in, but the delay had been anticipated, for no store has in stock more than two or three patterns of a given size, or number.

In the events of the rest of the week, the ones who were going to be slow, and the ones who were going to work faster began to show up. More individual work was done with the slow, but with every attempt to ward off making them dependent.

On the first day of the next week the first pooling and sharing of experiences was encouraged. This proved useful in bringing the members of the class together, but there was a suggestion of some being perfectly willing for others to report their findings, and thus avoid the need of looking up the references themselves. However, the main purpose was to get the class together on question 7 of the General Study and Activity Guide, in order to have each pupil know how to determine the amount of material to buy. The amount was found, and then checked by the teacher with each individual. The correct way to make purchases (buy the pattern; consult the back of the envelope for yardage; buy material and all notions such as thread, buttons, zippers or snaps, on one shopping trip) was stressed, and the reason for not doing so the first time was explained. However, the proper method is impossible to enforce, as, in so many families, money is handed out a little this week, a little next week. Even at this point, a few had not been successful in purchasing their own patterns, due to late ordering, and they were working with old patterns left by pupils of the previous year. A discussion of cotton material was held at the end of the period.

September 16 was used for a ten minute movie on "Pattern Interpretation". Before the presentation of the film a few points of especial interest were pointed out, to be noted for discussion at the end of the showing. (Another year this would

be used at the beginning of the second unit.) At the end of the period, some of those who had purchased their material related the reason for their choice, the kind of material they had selected, and any experience they had in doing their shopping.

September 17 proved to be a very exciting day as one girl arrived at the point of investigating her pattern. The rustle of the tissue patterns always stirs up interest. A few watched awhile, then most went back to their own work with renewed vigor. A few others decided they were ready to work with the pattern before the period was over. This continued for the rest of the week.

By the end of the next week it was very certain that a few in each class were handling the situation much more readily than the rest. Once more a pooling-sharing opportunity was allowed, and the result was the same as before. Therefore it was decided that those who could, would go at their own rate of speed forming a separate group to be called upon occasionally to bring out, or emphasize a point at issue. At the close of the period, a ten minute test on sewing terms and facts covered so far, was given.

On September 29 a demonstration of pattern alterations was given by the teacher, and questions 22 was checked with all pupils that day, or during the rest of the week. The columns on the self-marking charts were being filled in from time to time, bringing in a spirit of competition.

Here is where the movie "Handling Material", taking ten minutes, would fit in. (It was listed to be ready February 1, 1948, but the date of release has been extended to April 15, 1948.) A general group discussion on the movie would have been followed by a smaller group discussion on pinning the pattern to the material. From here on there were several stages of work in progress, with certain ones in each group well in advance of the rest.

Up to this time certain students had lost seven days of school because of religious holidays.

October 13 and 14 were used by an advanced pupil assisted by the teacher to demonstrate the making of the bound button-hole, with which most of the students would come in contact before very long.

The rest of October was used in individual work, brief discussions as the need arose, or demonstrations by pupil and teacher.

On November 6 the first blouse was completed and put on exhibition for a day. This aroused much interest. From then on, the garments were finished on various dates.

Table 3 Dates on which Garments were Finished

Period I

Blouse	Skirt or Dress	Further Application
November		
14 - 1	January 13	
24 - 1	March 22	
26 - 2	December 17	February 6 (skirt)
	January 28	March 12 (dress)
December		
2 - 1	January 28 (second blouse)	
3 - 1	February 20	
4 - 1		
5 - 1	January 30	
10 - 1	January 9	
15 - 2	January 28	
17 - 1	February 11	
18 - 1		
22 - 1		
23 - 1		
February		
17 - 1		
March		
18 - 1		

Period II

November		
6 - 1	December 9	February 12 (pajamas)
26 - 1	January 27	
December		
1 - 2	March 9	
	March 18	

Table 3 (continued)

Blouse	Skirt of Dress	Further Application
Period II		
December		
3 - 1	February 2	March 22 (beachrobe)
8 - 1	February 4	March 12 (beachrobe)
9 - 1	March 22	
10 - 1	February 5	
11 - 1	March 19	
12 - 1		
16 - 3	February 12	
	February 17	
	February 20	
17 - 1	February 17	
18 - 1		
January		
14 - 1		
Period III		
December		
1 - 1	January 22	
5 - 2	January 8	
	January 23	
8 - 1	February 2 (pajamas)	
9 - 1	February 19	
11 - 1	January 8	March 22 (smock)
17 - 1		
18 - 1	March 15	
January		
5 - 1		
6 - 3	March 19	
7 - 1		

Table 3 (continued)

Blouse	Skirt of Dress	Further Application
Period III		
January		
14 - 1	February 19	
20 - 2	March 19	
February		
12 - 1		
20 - 1		
Period IV		
November		
14 - 1	December 19	March 12 (dress)
20 - 1	February 3 (baby dress)	February 20 (baby slip)
26 - 1	January 19	March 12 (skirt and peplum)
27 - 1	January 20 (housecoat)	
December		
5 - 1	January 26	
10 - 1		
11 - 1	January 8 (sack dress)	
12 - 1		
16 - 1	March 22	
17 - 1		
18 - 2	February 6 (pajamas) February 17	
January		
7 - 1	February 17	

Table 3 (continued)

Blouse	Skirt or Dress	Further Application
Period IV		
January		
20 - 1		
21 - 1		
22 - 1		
26 - 1		
27 - 1	February 6 (sack dress)	
February		
17 - 1		
Period VI		
November		
24 - 1		
25 - 3	February 9 February 13	
26 - 1		
December		
3 - 1		
4 - 1	January 8	February 12 (skirt)
5 - 1		
10 - 1		
11 - 1		
12 - 1		
15 - 1		
16 - 1		
19 - 1		
January		
5 - 1		
6 - 1		
16 - 1		

On January 7 the Mastery Test for Unit I was given to all who had not previously taken it.

Table 4. ABILITY, RESULTS OF PRETEST AND MASTERY TEST, AND GAIN OF PUPILS FOR UNIT I

I. Q.	R. A.	Pretest %	Mastery %	Gain %
Period I				
73	7.9	33	83	50
84	8.5	39	81	42
105	7.9	32	75	42
100	9.6	36	75	39
78	6.0	38	72	34
91	8.5	32	78	46
99	8.9	52	91	39
119	12.4	37	95	58
100	6.9	33	80	47
106	10.0	33	63	30
110	9.4	27	87	60
107	8.3	37	84	47
99	9.5	40	86	46
79	8.1	34	68	34
78	8.3	37	85	48
100	9.0	29	63	34
107	10.9	37	81	44
106	12.6	23	63	40
Period II				
108	8.5	38	76	38
102	9.6	32	83	51
80	5.5	41	70	29
96	9.8	29	71	42
99	8.1	46	69	23
67		46	85	39
91	8.3	43	87	44
80	9.4	11	86	75
95	7.1	36	67	31
94	6.9	37	83	46
96	10.0	38	81	43
100	8.0	24	79	55
95	6.9	15	66	51
115	8.8	29	80	51
121	14.0	57	94	37
105	8.9	31	93	62

Table 4. (continued)

Period III

I. Q.	R. A.	Pretest %	Mastery %	Gain %
88	5.7	27	81	54
83	7.3	28	70	42
93	7.9	23	67	44
101	9.6	44	72	28
76		33	88	55
94	7.4	46	91	45
91	7.3	37	70	33
84	7.8	18	55	37
81	9.2	31	75	44
78		42	84	42
87	8.3	26	78	52
92	6.9	25	65	40
106	10.6	47	88	41
81	5,4	41	70	29
87	9.7	24	70	46
	4.2	17	64	47
83	5.9	44	64	20
93	7.1	26	73	47
100	6.8	29	82	53
124	7.8	46	93	47
77	6.8	36	85	49

Period IV

91	7.4	40	88	48
83	8.3	21	63	42
89	6.7	21	87	66
82	7.8	12	67	55
83	5.4	26	78	52
100	10.2	47	91	44
84	8.3	16	69	53
102	6.2	23	78	55
95	7.2	19	75	56
109	8.8	42	91	49
86	11.0	14	76	62
79	5.5	33	76	43
91	6.4	28	75	47
77	12.1	31	82	51
77	5.2	44	82	38
100		14	81	67
86	8.5	32	75	43

Table 4. (continued)

Period VI

I. Q.	R. A.	Pretest %	Mastery %	Gain %
90	7.4	26	84	58
114	7.9	46	85	39
93	9.6	41	81	40
92	9.6	29	64	35
104	7.3	17	82	65
96	8.5	34	91	57
		35	88	53
97		37	90	53
96	8.7	43	85	42
92	8.8	26	81	55
105	9.5	45	93	48
111		43	93	50
90	6.2	42	90	48
93	9.0	42	85	43
90	10.8	44	93	49
87	8.6	48	90	42
115	8.8	55	88	33
82	6.4	21	90	69
116	8.7	32	73	41
		28	90	62
96	10.6	28	82	54
92	9.4	37	90	53

A little interest in optional work seemed to flare up now and then, but only three girls carried their ideas through to completion. One very talented girl made a lovely poster on "Advice to Beginners"; another girl made an exhibit of cutting and joining bias; and the third prepared a poster showing how to make alterations. Other work was attempted but either was never finished, or was poorly done.

The results of the inquiry form (filled in January 9) to be found on page 91 were very interesting. The next day the true-false test for Unit II was given to those who had finished Unit I,

followed by the General Study and Activity Guide for Unit II.

The whole of Unit II was taken on the individual basis, or with small groups into which the classes seem to divide themselves. This definitely led to over-individualizing, which might be avoided next year by making more use of the advanced students in preparing class demonstration, working with slower students in the groups, or by making the optional work more attractive.

When the majority had finished Unit II the mastery test was given, followed by the inquiry form for Unit II.

Range of Reactions Found by the Inquiry Form

1. What did you like most about the Unit Method?

Helped me to think for myself better
Helped me to understand what we were doing
This way I can do sewing at home later
Easy for beginners to understand
Liked looking up the references
Finding information myself, lots of new things
If I forgot I could look back
Could look it up then do it
Systematic and helpful to beginners
Finding how much I didn't know
Going so slowly I could understand everything
Finding and applying information at the same time
Fair chance for all
Independence
(22 blanks)

2. What did you like least about the Unit Method?

Looking up the answers
Writing the answers on paper
Time it took
Waiting too long before getting sewing done
(46 blanks)

3. What made you dislike it?

Took too much time, rather look up answers after sewing
Could have finished blouse in time it took to look up and write answers
Liked looking up answers least, but didn't dislike it
(50 blanks)

4. What did you find so easy that it should not have been included in the study?

Tucks
Tailor's Tacks
Cutting pattern
Hem
Nothing too easy, all new to me
(55 blanks)

5. What would you have liked to have had more information about?

Stitching at the machines
Putting on collar
Machine attachments
Styling
(48 blanks)

6. What part did you find most interesting or surprising?

Darts
How to find size
Way to buy material
How to pin and cut
Stitching at the machines
Looking up answers
Different kinds of buttonholes, especially the bound buttonhole
Collar
Running stitches and gathering
Pinning pattern to material
Putting garment together
Making tailor's tacks
Putting in sleeve
Any part I could do easily
French seams
(48 blanks)

7. What suggestions would you like to make to improve the sewing situation next year?

Have a bobbin for each girl
Longer sewing periods
More machines, all electric
Smaller classes
Bigger classes
All machine sewing, no hand sewing
Use same method next year
Never ask pupils any questions
More lights
Redecorated room
All make same style and keep together
Let other pupils sew for those who are slow
(35 blanks)

Table 5. RESULTS OF PRETEST AND MASTERY TEST FOR UNIT II

Period I			Period II			Period III		
Pretest	Mastery	Gain	Pretest	Mastery	Gain	Pretest	Mastery	Gain
72	76	4	76	92	26	68	92	24
64	84	20	68	76	8	76	80	4
68	92	24	80	76	16	64	68	4
68	84	16	60	80	20	72	84	12
56	68	12	80	72	-8	60	72	12
68	92	24	60	88	28	68	76	8
88	88	0	80	96	16	68	72	4
86	96	10	84	92	8	64	72	8
68	88	20	80	88	8	48	88	20
56	72	16	84	96	12	84	96	12
80	96	16	68	84	16	68	72	4
68	88	20	76	96	20	64	72	8
72	88	16	88	88	0	60	64	4
52	80	28	68	88	20	52	64	12
86	96	10				60	88	28
72	76	4				64	80	16

Period IV			Period VI		
Pretest	Mastery	Gain	Pretest	Mastery	Gain
72	96	24	72	100	28
64	80	16	76	88	12
76	88	12	68	84	16
68	80	12	60	88	18
72	80	8	72	92	20
60	96	36	72	92	20
80	72	12	72	100	28
64	76	12	68	100	32
60	68	8	64	96	32
88	88	0	60	100	40
44	64	20	72	100	28
68	84	16	80	100	20
68	92	24	76	96	20
64	76	12	60	80	34
76	84	8	60	88	28
40	76	36	68	88	20
68	96	28	88	92	4

The Inquiry Form was checked by all next.

Table 5. Unit II Inquiry Form and Results

	Like	Dislike	Helpful	Useless	Easy
1. How do you react to Unit II	30	17	34	1	3
2. Written answers to questions	37	21	28	2	1
3. Oral answers to questions	32	39	13	2	
4. Talks by teacher	20		65	1	
5. Talks by pupils	30	14	26	10	
6. Demonstrations by teacher	38	6	51		
7. Demonstrations by pupils	27	28	28	8	
8. Optional work	31	25	19	5	5
9. Recitations	24	41	18	3	2
10. Written tests (composition form)	18	65	6	3	
11. Objective tests (Choice, True-False, etc.)	58	8	6	1	2
12. Self-marking chart	45	14	22	2	

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